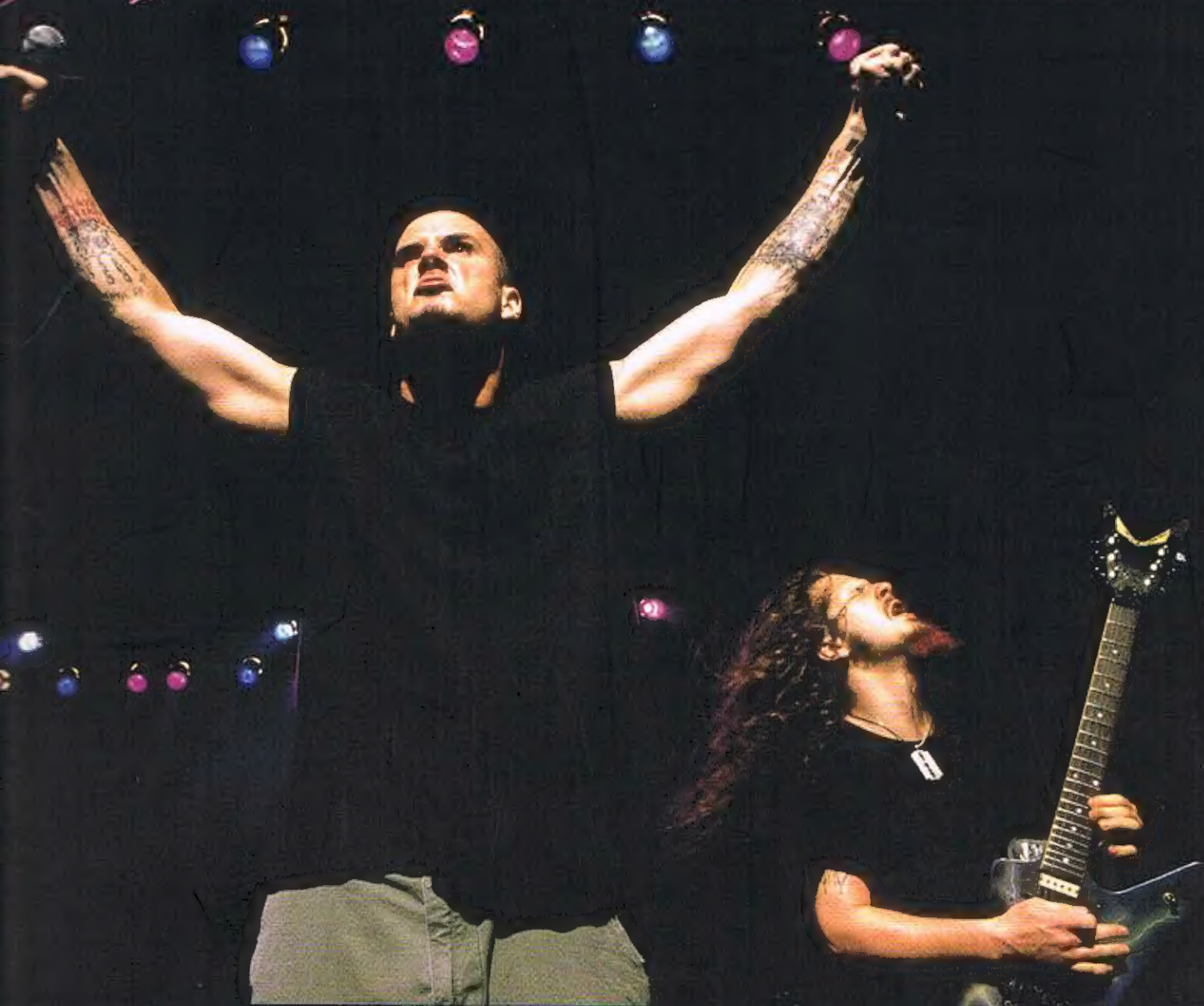


BAND SCORE

PANTERA BEST

◆ COWBOYS FROM HELL ◆ PRIMAL CONCRETE SLEDGE ◆ MOUTH FOR WAR
◆ WALK ◆ FUCKING HOSTILE ◆ 5 MINUTES ALONE ◆ THE GREAT SOUTHERN TRENDKILL
◆ HELLBOUND ◆ GODDAMN ELECTRIC ◆ STRENGTH BEYOND STRENGTH
◆ BECOMING ◆ I'M BROKEN ◆ PSYCHO HOLIDAY ◆ CEMETERY GATES ◆ THIS LOVE

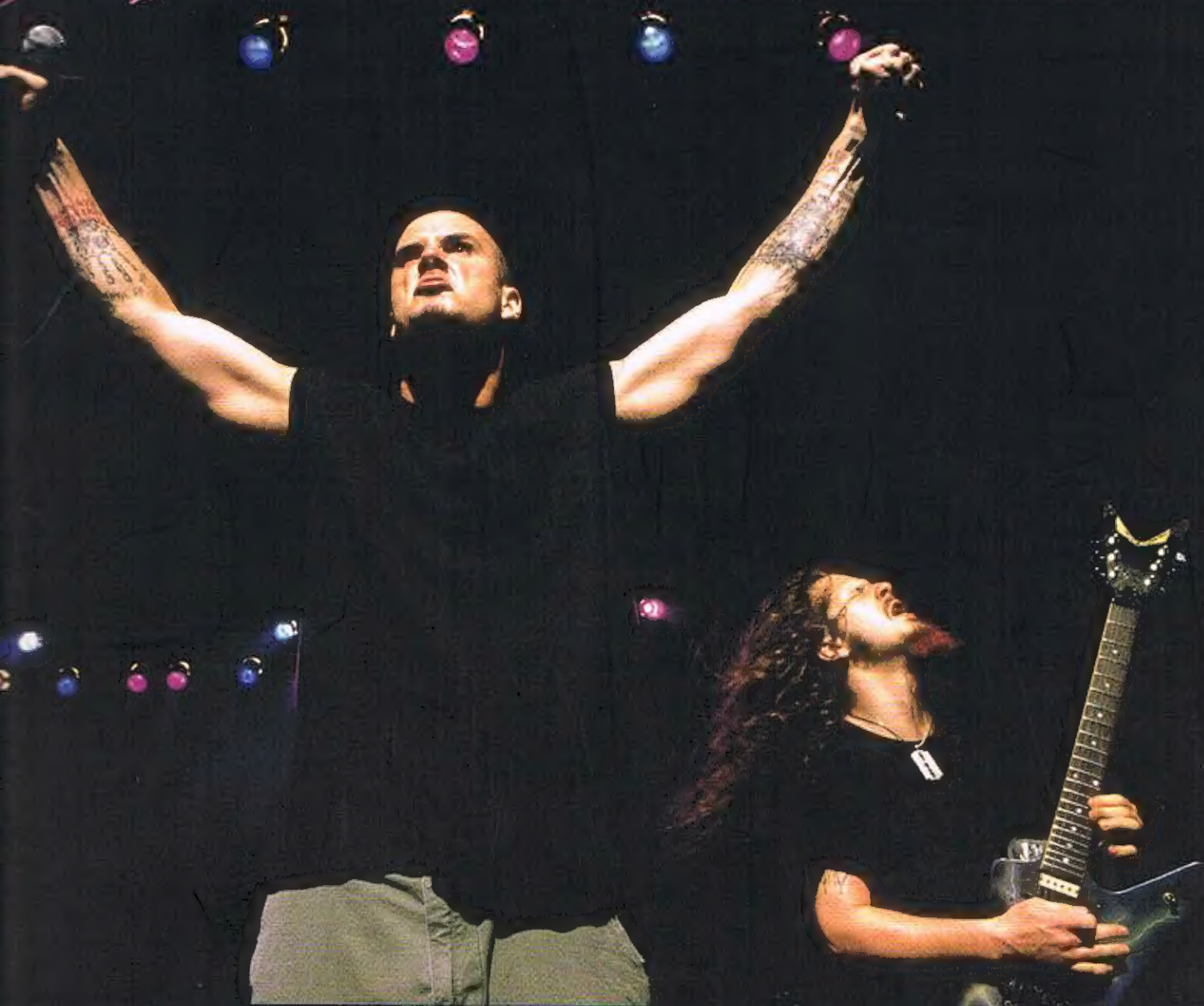


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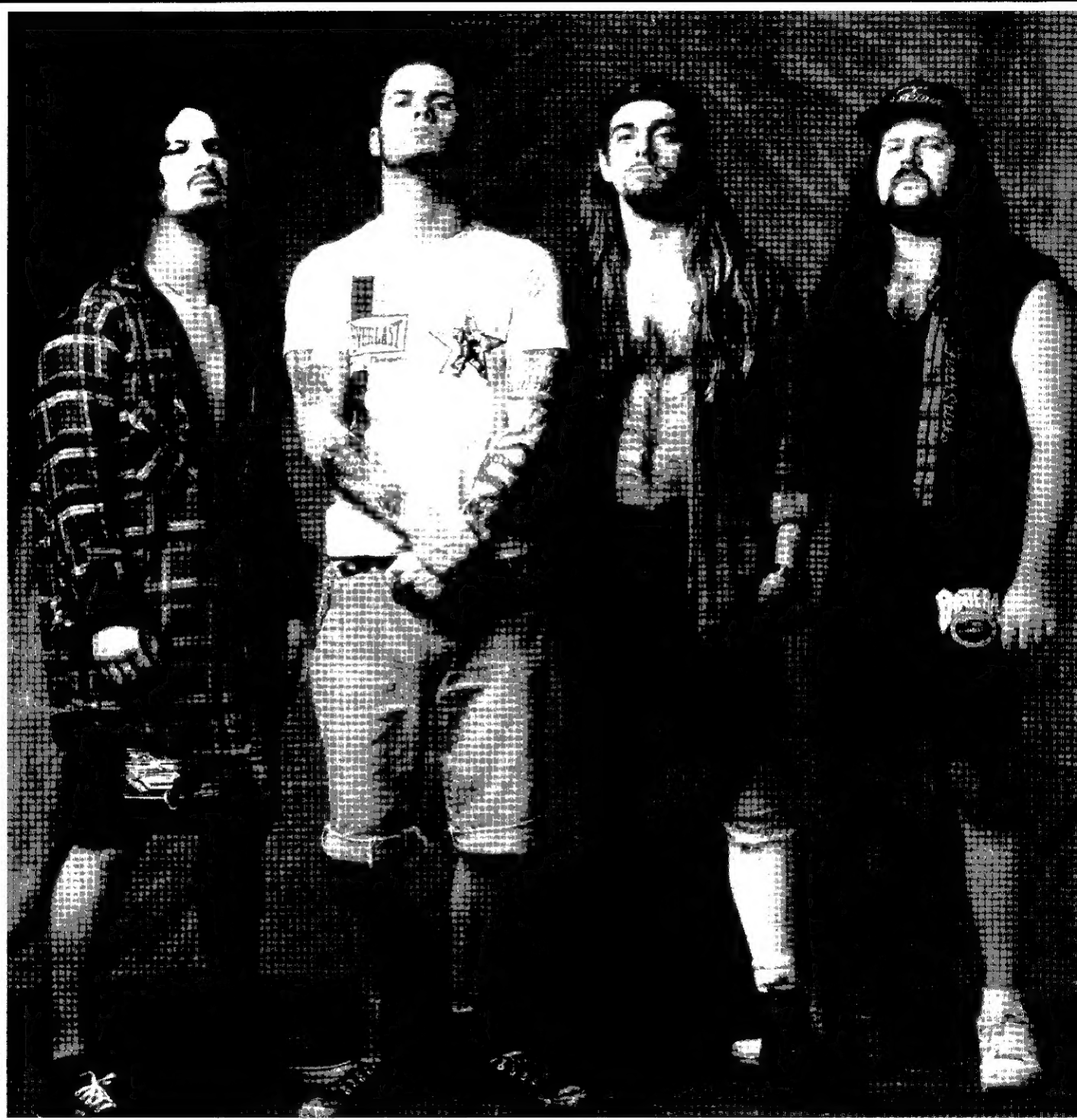
BAND SCORE

PANTERA BEST

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◆ BECOMING ◆ I'M BROKEN ◆ PSYCHO HOLIDAY ◆ CEMETERY GATES ◆ THIS LOVE



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COWBOYS FROM HELL

カウボーイズ・フロム・ヘル

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

イントロ1で鳴っているシーケンサー・フレーズは、恐らくギターの音をサンプリングしたものだろう。この程度ならサンプリング・マシンを使わなくても、デジタル・ディレイを使えば、同様の効果は出せる。5小節目からはギターが登場。右手を弦にくっつけるようにして、ミュート・プレイをしている。これと同じリフをイントロ2ではミュートなしで行なっている。ここからはギターとベースのユニゾンだ。リズムはしっかりと合わせよう。この曲は16ビートだ。テンポは決して速くないが、1つ1つの音符を正確にプレイしよう。イントロ3から弾いている

ギターのリフもリズムが重要だ。ここは歯切れ良いピッキングで16分音符を弾くようにしたい。ドラムの基本パターンはハイハットを8つ刻んだモノになっているが、決して8ビートのノリで叩かないように。意識は16ビートだ。またハイハットはハーフ・オープンにして、力強く叩こう。[E]はギター・ソロ。ここではディストーションを目一杯掛け、ディレイを少し加えると良いだろう。5小節目からはかなりスピードの速いフレーズが連続して出てくる。6連符、7連符といった変則的なリズムが多く出てくるので注意しよう。

4

Intro.1
Em

Vocal

Other
< Sequencer >

Guitar I
T A B

Guitar II
T A B

Bass
T A B

Drums

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Intro.2

Em

Em

Sheet music for the first system, measures 1-4. The system includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. Guitar I and Bass parts feature fret numbers (0, 3, 5, 7, 8) and a 'S' marking. Drums include a 'Mute' instruction and a 'S' marking. The music is in E minor (Em).

Em

Sheet music for the second system, measures 5-8. The system includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. Guitar I and Bass parts feature fret numbers (0, 3, 5, 7, 8) and a '4' marking. The music is in E minor (Em).

Intro.3

Em

Vocal

Oh, come out!

Other

Guitar I

Guitar II

Bass

Drums

6

Vocal

Em

Other

Guitar I

Guitar II

Bass

Drums

Em

Un-der the lights where we stand tall— No- bo-dy touch-es us at all— Show- down , shoot out
 Pil-lage the vil- lage, trash the scene... But bet-ter not take it out on me 'Cause (a) ghost town is found

Em

Spread fear with-in, with- out— We're gon-na take— what's ours to have— Spread the word through-out the land— They say
 Where your ci- ty used to be— So out of the dark- ness and in-to the light— Sparks fly eve-ry-where in sight— From my

Em B G G#

Vocal

bad guys wear black We're tagged and can't turn back— } You see us com-in' and you
dou-ble bar-rel, twelve gauge. Can't lock me in— your cage— }

Other

Guitar I

Guitar II

Bass

Drums

8

G B^b A A^b Em

Vocal

all to- ge- ther run for co- ver We're tak- in' o- ver this town—

Other

Guitar I

Guitar II

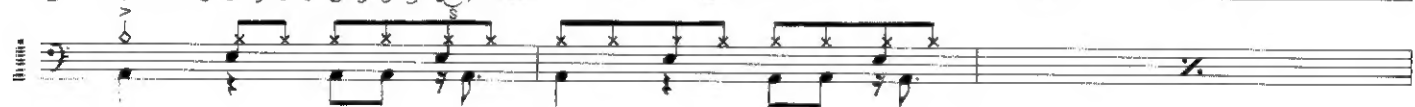
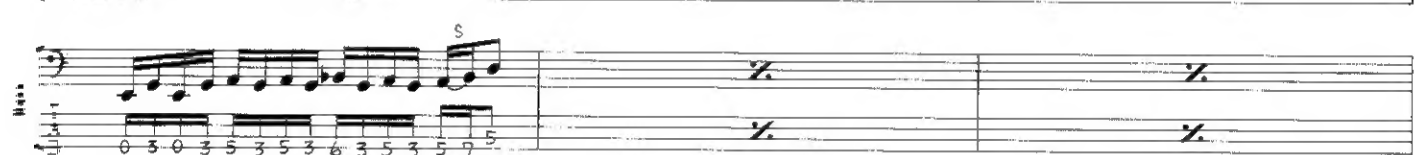
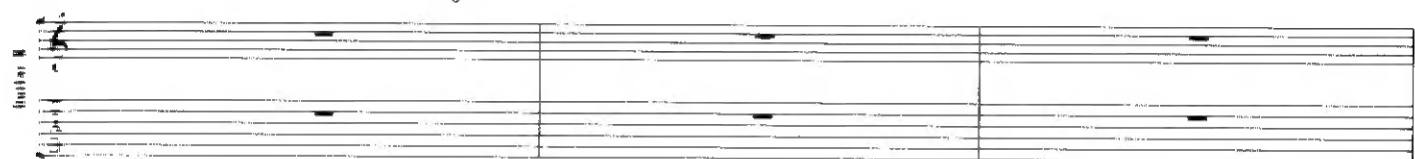
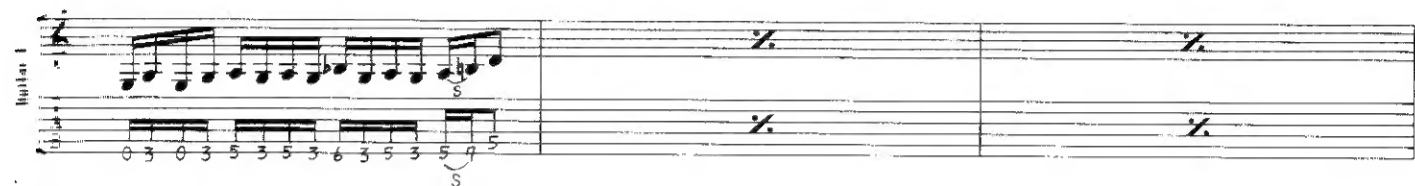
Bass

Drums

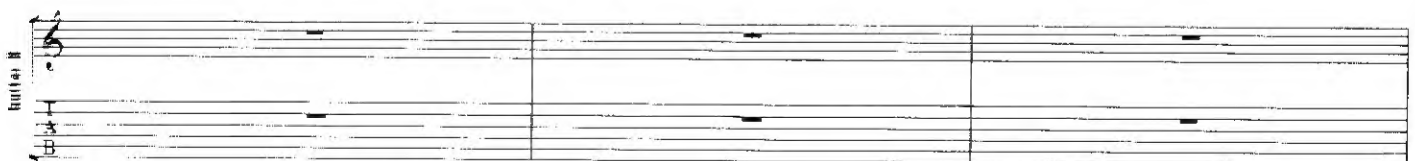
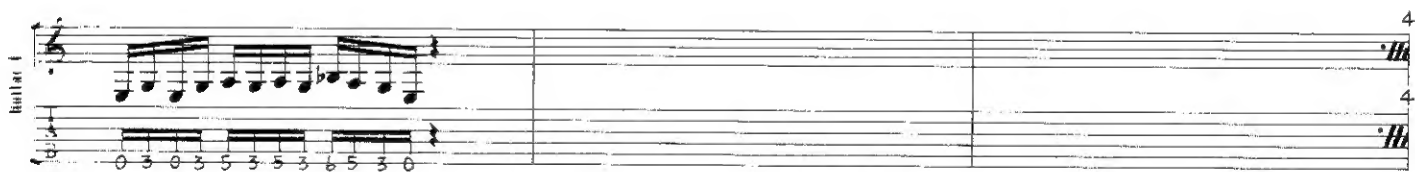
8/1
Em



Here we come_ reach for your gun_ And you bet-ter lis-ten well_ my friend you see (It's) been slow down be low_



Aimed alyou we're the cow-boys from Hell Deed is done_ a-gain_ we've won_ ain't talk-ing no_ tall tales_ friend_ 'Cause



to 1

D

Em

Em

Vocal

high noon, ——— your doom Com-in' from you we're the cow-boys from Hell

Other

Guitar I

Guitar II

Bass

Drums

10

Em

Vocal

Yeah,

Other

Guitar I

Guitar II

Bass

Drums

First system of musical notation. It includes a guitar part with various chords and melodic lines, a bass line, and a drum part with a steady rhythm. The notation is in standard musical staff format with treble and bass clefs.

Second system of musical notation. It continues the musical piece with similar instrumentation. The guitar part features some complex chordal structures and melodic runs. The bass and drums provide a solid rhythmic foundation.

Third system of musical notation. This system shows further development of the musical themes. The guitar part has some sustained notes and arpeggiated figures. The bass and drums maintain the tempo and feel of the piece.

Fourth system of musical notation. This system concludes the page with a final musical phrase. The guitar part ends with a clear chord, and the bass and drums provide a final rhythmic pulse.

Chord progression: C7 A(onC[#]) D B^b A G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

12

Chord progression: Em C7 A(onC[#]) D B^b A G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em C7 A(onC#)

D B^b A G ² F Em

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

14

Em

to Ch 2 [G] Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Wah

Other

Guitar I

(Mute)

(Mute)

Guitar II

Bass

Drums

D.S. I

Em

Vocal

Ah

Comin' for you... we're the cow-boys from hell

Other

Guitar I

Guitar II

Bass

Drums

D.S. 2

Coda 1

Em

Vocal

Com in for you... we're the cow-boys from hell

Other

Guitar I

Guitar II

Bass

Drums

Coda 2

Em

Vocal

Oh,

Other

Guitar I

Guitar II

Bass

Drums

PRIMAL CONCRETE SLEDGE

プライマル・コンクリート・スレッジ

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

この曲ではギター6弦とベースの4弦がD音に下げられている。イントロからD音を強調した16ビートのパターンがベースに登場。ちなみにイントロの最初で弾いているギターはアーミングやピック・スクラッチを使ったノイズなプレイ。この部分はディレイを掛けて弾くと効果的だ。ドラムはバスドラを16分音符で連打しており、ダブル・ペダルを使って正確にプレイしたいところだ。イントロの5小節目からのギター・リフは16分音符3つで1つのパターンとなっており、複雑なリズムだ。ベースとドラムと共に正確なビートをキープして、小節を見失わないように、しっかりとしたリズム感がないと、ちょっと難しいかも。こ

れはAからのヴォーカルにも言える。いわゆるリズムに歌詞をしっかり乗せられるかが問題だ。Aの8～9小節目の変拍子の部分なども注意して演奏しよう。Cの部分ではリズムのノリが変わる。ここでのギターは単音でのメロディ・プレイだ。ここはハンマリングやプリングのテクニックで、トリルの要領で弾いている。Dの13～15小節目ではオーバー・ダビングされたギターが、スピードの速いフィル・イン・フレーズを弾いている。ここは1つ1つの音をしっかりとオルタネイト・ピッキングで弾こう。

16

Intro. D

Vocal

Other

Guitar I

(6th Strings = D)

Arm

Pick Scratch

Guitar II

(4th Strings = D)

Bass

(4th Strings = D)

Drums

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D
 Vocal
 Guitar I
 Guitar II
 Bass
 Drums
 4
 D G G# F F# E^b D A A^b F F# E^b D G G# F F# E^b D A A^b E^b
 Guitar I
 Guitar II
 Bass
 Drums

The musical score is written for a 4-piece band. The key signature has one flat (B-flat). The tempo is marked '4'. The guitar parts feature complex fretting and bending. The bass part has a steady eighth-note pattern. The drums play a consistent pattern. The vocal part has lyrics written below the notes.

D

18

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

There's a dou-ble stan-dard for the way we live If there's no-thing to have, we then there's no-thing to give I'll
 man of a thousand retive - ments Will al-ways be the one to tell you when to quit I

D

Lead

creak a sweat and (I) don't regret what you'd kill to see—bring out the God in me—
 don't take stock in a wi-thered man I'm reach-ing in-to you, I'll make you understand

Other

Guitar I

Guitar II

Bass

Drums

Lead

D G G# F F# E^b D A A^b F F# E^b D G G# F F# E^b

Come and be with me Live my twist-ed dream Pro-de-vo-ted pledge

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D A A^b G F[#] F E | 1 E^b B D

Time for pri mal conc - rete sledge

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D | 2 E^b

The sledge

Other

Guitar I

Guitar II

Bass

Drums

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for piano and voice. The score is in 4/4 time and features a key signature of one sharp (F#). The piano part includes a complex melodic line with many sixteenth and thirty-second notes, as well as a bass line with a steady eighth-note pattern. The vocal part consists of two staves, with the melody written in the upper staff and the harmony in the lower staff. The lyrics are written below the vocal staves. The score is divided into three systems, each containing a piano part and a vocal part. The first system is marked with a "D" and the second with an "E2". The third system is marked with a "D". The score ends with a double bar line and a repeat sign.

Chord progression: D, E^b, D

Vocal

Other

Guitar I (4)

Guitar II

Bass

Drums

Chord progression: E^b, D

Vocal

Other

Guitar I

Guitar II

Bass

Drums (5)

Vocal: E⁷ D E^b
 Other:
 Guitar I:
 Guitar II:
 Bass:
 Drums:

23

Vocal: D
 Other:
 Guitar I:
 Guitar II:
 Bass:
 Drums:

E^b F F[#] G G[#] A A^b G F E^b **F** D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

24

D **F** D G[#] F F[#] E^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Come and be with me

Lead

D A A^b F F[#] E^b D G G[#] F F[#] E^b D A A^b G F[#] F E^b D G G[#] F F[#] E^b

Live my twis - ted dream Pro de - vo - ted pledge Time for pri - mal conc rete Come and be with me

Other

Keyboard I

Keyboard II

Bass

Drums

Lead

D A A^b F F[#] E^b D G G[#] F F[#] E^b D A A^b G F[#] F E E^b

Live my twis - ted dream Pro - de - vo - ted pledge Time for pri - mal conc - rete sledge

Other

Keyboard I

Keyboard II

Bass

Drums

MOUTH FOR WAR

マウス・フォー・ウォー

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

ギターとベースによる、パワフルなユーゾン・リフから曲はスタート。ヘヴィなディストーションの掛かったサウンドはエフェクターの使い方が特徴的で、高音がブーストされ、ディレイも少し掛けてある。ドゥム・サウンドもかなり硬めで、金属音のような処理がされている。各自の工夫が必要だ。イントロ1の部分ではベースのアクセントをしっかりつけて、各楽器のノリを合わせてプレイしよう。イントロ2のリフはスライドのテクニックを上手く使ったものだ。ギター&ベース共にここ

は滑らかに弾くようにしよう。イントロ2の8小節目あるギターの×Eの音は左手で弦をミュートしながらピッキングしているモノだ。高音のハーモックスを鳴らすようにして、刺激的なノイズになっている。Dのギター・ソロ。後半の速いフレーズでは、オルタネイト・ピッキングで1つ1つ力強く弾くように心掛けよう。また、最後のフレーズだけ2拍の長さでディレイが掛けられている。Eからはテンポが変わっているのので注意。かなりアップ・テンポなのでリズムがモタらないようにしよう

26

(Tempo - I)

Intro. 1 B

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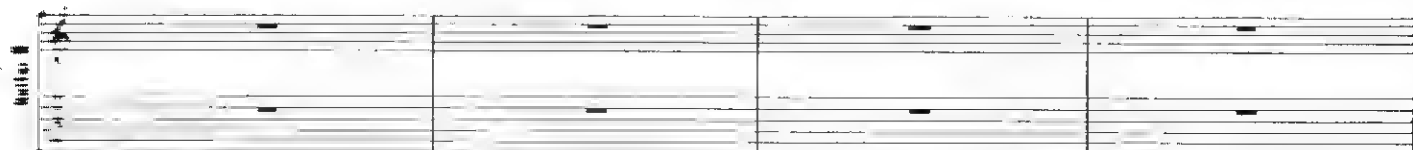
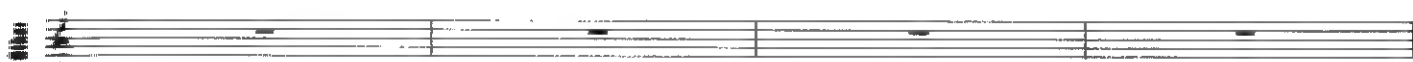
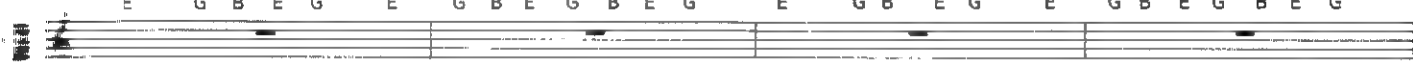
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B



2

E G B E G E G B E G B E G E G B E G E G B E G B E G



E G B E G E G B E G B E G E G B E G E B E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Intro.3

E B^b E B C E A B^b E G E G A E F[#] G E B^b E B C E A B^b E G E

Vocal

(ed)

Other

Guitar I

Guitar II

Bass

Drums

E B^b E B C E A B^b E G E G A E F[#] G E B^b E B C E A

0 8 0 7 10 0 5 8 0 5 0 5 7 5 0 4 2 5 0 8 0 7 10 0 5

0 6 0 7 8 0 5 6 0 3 0 3 5 0 2 3 0 6 0 7 8 0 5

B^b E G E A E B^b E B C E A B^b E G E G A E F

Re - ven - ge
 Pos - sess - ed

0 6 0 3 0 0 0 0 6 0 7 8 0 5 6 0 3 0 3 5 0 2

3

Vocal

G E B² E B C E A B^b E G E E B^b E B C E A

I'm scream ing re venge a gain wrong
 I feel a con- quer- ing will down in side me strength

Other

Guitar I

TAB

5 3 0 8 0 7 10 0 7 5 6 0 5 3 0

Guitar II

TAB

Bass

TAB

3 0 6 0 7 8 0 5 6 0 3 0

Drums

30

Vocal

B² E G E G A E F G E B^b E B C E A B^b E G E

I've been wrong for far too long
 The strength of many to crush who might stop me

Other

Guitar I

4

4

Guitar II

TAB

Bass

4

4

Drums

E B^b E B C E A B^b E G E G A E F[#] G E B^b E B C E A

Been constant - ly so frust - rat - ed I've moved moun tains with less —
 My strength is in num - ber, And my soul lies in eve -

4 III

4 III

4 III

4 III

4 III

B^b E G E E B^b E B C E A B^b E G E G A E F[#]

ry one When (I) chan - nel my hate to pro - duc - tive, —
 The re - leas - ing of an - ger Can

G E B² E B C E A B² E G E B B

Vocal: I don't find it hard to impress —
 bet-ter any me-di-cine un-der the sun } Bones

Other:

Guitar I:

Guitar II:

Bass:

Drums:

32

B

Vocal: in trac-tion Hands break to hone — raw e-ner-gy Bold

Other:

Guitar I:

Guitar II:

Bass:

Drums:

B C E G B E G E

and d.s. ast - rous, My ears can't hear what you say to me

G B E G B E G E G B E G E G B E G B E G E G B E G E

Hold your mouth for the war Use it for what it's for

Vocal

G B E G B E G ¹ E G B E G E B E

Speak the truth a - bout me ————— De - tar - min

Other

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

34

Vocal

² E G B E G E G B E G B E G **D** F# G#m

De - ter - min - ed

Other

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

Chord progression: G[#]m F[#] E D F[#] G[#]m

Lead I: [Musical notation with notes and rests]

Lead II: [Musical notation with notes and rests]

Guitar I: [Musical notation with notes, fret numbers (6, 5, 4, 2, 2, 2), and vibrato (Vib.)]

Guitar II: [Musical notation with notes, fret numbers (9, 12, 12, 13, 12, 13), and vibrato (Vib.)]

Bass: [Musical notation with notes and fret numbers (0, 4, 2, 2, 2, 0, 2, 1, 0, 2)]

Drums: [Musical notation with notes and rests]

Chord progression: G[#]m F[#] E D F[#] G[#]m

Lead I: [Musical notation with notes and rests]

Lead II: [Musical notation with notes and rests]

Guitar I: [Musical notation with notes, fret numbers (12, 14, 17, 16, 19), and vibrato (Vib.)]

Guitar II: [Musical notation with notes, fret numbers (12, 14, 17, 16, 19), and vibrato (Vib.)]

Bass: [Musical notation with notes and fret numbers (0, 4, 2, 2, 2, 0, 2, 1, 0, 2)]

Drums: [Musical notation with notes and rests]

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a system with five staves: Vocal, Other, Guitar I, Guitar II, and Bass. The key signature is G#m (three sharps) and the time signature is 4/4. The score is divided into three measures. The first measure shows the vocal melody and guitar accompaniment. The second measure features a guitar solo with detailed fret numbers and a "gva" (glissando) instruction. The third measure shows the continuation of the vocal melody and guitar accompaniment. The score is handwritten and includes various musical notations such as notes, rests, and fingerings.

Lead F# G#m F# E D

There comes a time with-in eve ry one

Other

Master I

Master II

Bass

Drums

Lead F# G#m F# E D

to close your eyes to what's real

Other

Master I

Master II

Bass

Drums

(Tempo II (Fast))

Chord progression for the first system: E G²m F[#] G²m F[#] G²m F[#] G²m F[#]

Vocal: Treble clef, key of D major. Notes: E4 (half), F#4 (half), G#4 (half), A5 (half).

Other: Treble clef, key of D major. Notes: E4 (half), F#4 (half), G#4 (half), A5 (half).

Guitar I: Treble clef, key of D major. Notes: E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter). Fingering: 4 2 1 2. Chord diagrams: E, F#m, G#m, A5. A slur is over the last four notes.

Guitar II: Treble clef, key of D major. Notes: E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter). Fingering: 4 2 1 2. Chord diagrams: E, F#m, G#m, A5. A slur is over the last four notes.

Bass: Bass clef, key of D major. Notes: E3 (quarter), F#3 (quarter), G#3 (quarter), A4 (quarter). Chord diagrams: E, F#m, G#m, A5.

Drums: Bass clef. Notes: E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter). Chord diagrams: E, F#m, G#m, A5.

38

Chord progression for the second system: G²m F[#] G²m F[#] G²m F[#] G²m F[#]

Vocal: Treble clef, key of D major. Notes: E4 (half), F#4 (half), G#4 (half), A5 (half).

Other: Treble clef, key of D major. Notes: E4 (half), F#4 (half), G#4 (half), A5 (half).

Guitar I: Treble clef, key of D major. Notes: E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter). Fingering: 4 2 1 2. Chord diagrams: E, F#m, G#m, A5. A slur is over the last four notes.

Guitar II: Treble clef, key of D major. Notes: E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter). Fingering: 4 2 1 2. Chord diagrams: E, F#m, G#m, A5. A slur is over the last four notes.

Bass: Bass clef, key of D major. Notes: E3 (quarter), F#3 (quarter), G#3 (quarter), A4 (quarter). Chord diagrams: E, F#m, G#m, A5.

Drums: Bass clef. Notes: E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter). Chord diagrams: E, F#m, G#m, A5.

G[#]mF[#]G[#]mF[#]G[#]mF[#]G[#]mF[#]F G[#]m

Bm

No com - pre - hen - sion to fail
Like a knife in to flesh.

Vocal: Bm G[♯]m 1 Am
 ra- tion Own- ing suc- cess in the bot- tom line
 No one can piss on this

Other: [Musical staff]

Guitar I: 8 [Musical staff]
 Guitar II: [Musical staff]

Bass: [Musical staff]
 Drums: [Musical staff]

Vocal: Am G[♯]m 2 Dm
 de- ter- mi-

Other: [Musical staff]

Guitar I: S [Musical staff]
 Guitar II: [Musical staff]

Bass: [Musical staff]
 Drums: [Musical staff]

Sheet music for a band, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps). The music is divided into two systems.

System 1:

- Vocal:** Lyrics: "na tion" (first measure), "woh!" (fourth measure). Chords: Dm, G#m, G#m, F#.
- Other:** Silent.
- Guitar I:** Features a solo in the second measure, marked with a circled 'S'. The staff shows a sequence of notes and rests, with a final measure containing a slash (/).
- Guitar II:** Silent.
- Bass:** Features a solo in the second measure, marked with a circled 'S'. The staff shows a sequence of notes and rests, with a final measure containing a slash (/).
- Drums:** Features a solo in the second measure, marked with a circled 'S'. The staff shows a sequence of notes and rests, with a final measure containing a slash (/).

System 2:

- Vocal:** Chords: G#m, F#, G#m, F#, G#m, F#, G#m, F#, G#m, F#.
- Other:** Silent.
- Guitar I:** Silent.
- Guitar II:** Silent.
- Bass:** Silent.
- Drums:** Silent.

G#m F# G#m F# G#m F# G#m F# G#m F#

Vocal: G#m F# G#m F# G#m F# G#m F# G#m F#
 Piano: x x x x x
 Bass: x x x x x

G#m F# G#m F# G#m F# G#m F# G#m

Vocal: G#m F# G#m F# G#m F# G#m F# G#m
 Piano: x x x x x
 Bass: x x x x x

ウォーク

この曲は8分音符がすべて3連符のノリになっているので、注意しよう。また、ギター&ベース共に最低弦がD音に下げである。ギターは相変わらずの破壊的なヘヴィ・サウンドでベースやドラムは硬質なサウンドが特徴的だ。1音1音が非常にパワフルでもある。ゆったりとしたテンポと共にドッシリとした重たい演奏を心掛けよう。ここでも、彼等らしい不思議なコード進行が出てくるので、譜面は無調という形にしてあ

る。中心となるのはDのコードのようだ。Fはギター・ソロ。最初のフレーズは2つの音を同時にチョーキング。また、2音や2音半チョーキングのフレーズも出てくるので、音程には気をつけよう。その他にもスライドのテクニックも効果的に使われている、出来るだけ丁寧なプレイを心掛けよう。

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ro 2

Chord progression: D B^b D A^b D D^b D

Drums: D B^b D A^b D D^b D

45

Drums: D B^b D A^b D D^b D

Drums: D B^b D A^b D D^b D

Can't you see I'm ea-si-ly bo-thered by per-sis-tance one step from
Run your mouth when I'm not a-round (It's) ea-sy to a-chieve You cry to weak

Drums: D B^b D A^b D D^b D

Vocal

D D^b D

lash- ing out at you You want in to bet un-der my skin and call your- self a friend — I've got more
 friends that sym-pa - thize Can't you hear the vio- lins play ing your song? — those same fr.en.

Guitar

Bass

Drums

46

Vocal

D D^b [B] C A^b A D

friends like you what do I do? } Is there no stan-dard a-ny-more? what it takes, who I am.
 tell me your eve-ry word — }

Guitar

Bass

Drums

Vocal

D C A^b A D

where I've been, be-long You can't be some-thing you're not be your-self, by your-self.

Guitar

Bass

Drums

D C A^b F

stay a- way from me A les - son learned in life, known from the

E E^b D B^b D A^b D D^b

dawn of time Re- spect, walk

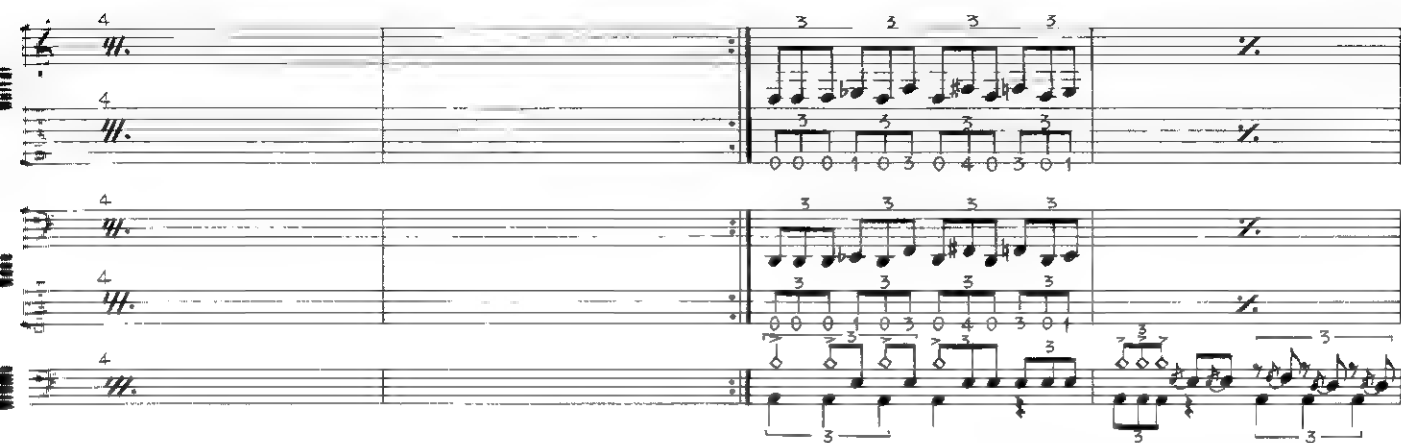
D B^b D A^b D D^b

what didyou say? Re- spect walk

Chord progression: D, D^b, D, D, to (D)



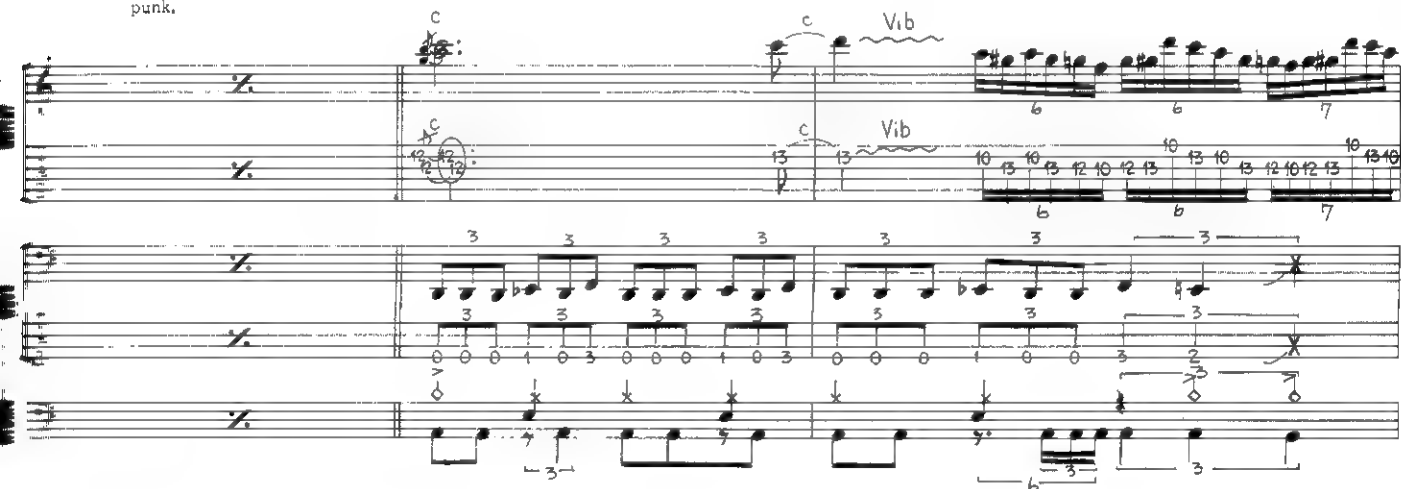
walk Are you talking to me? Are you talking to me? No way



Chord progression: D, F, D



punk.



Chord progression: D



Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on a four-staff system. The top staff is labeled "Vocal" and contains a single whole note chord. The second staff is labeled "Guitar" and contains a complex melodic line with various annotations like "2C", "Vib", "2HC", and "8va". The third staff is labeled "Bass" and contains a rhythmic line with many triplets. The bottom staff is labeled "Drums" and contains a simple drum pattern. The score is divided into two measures, "D" and "G", by a double bar line. The handwriting is in black ink on white paper.

G

Vocal

Guitar

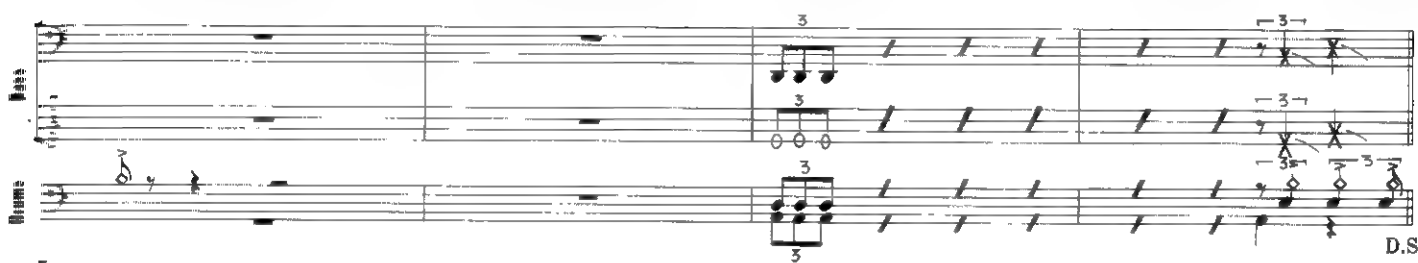
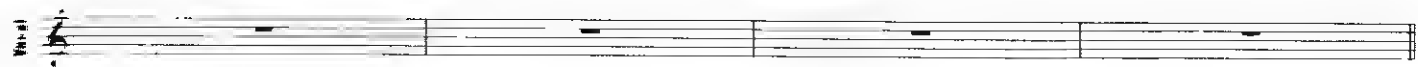
Bass

Drums

50

Handwritten musical score for guitar, bass, and drums.

G
D



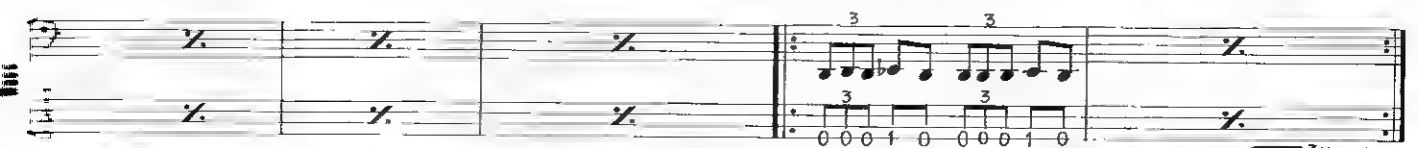
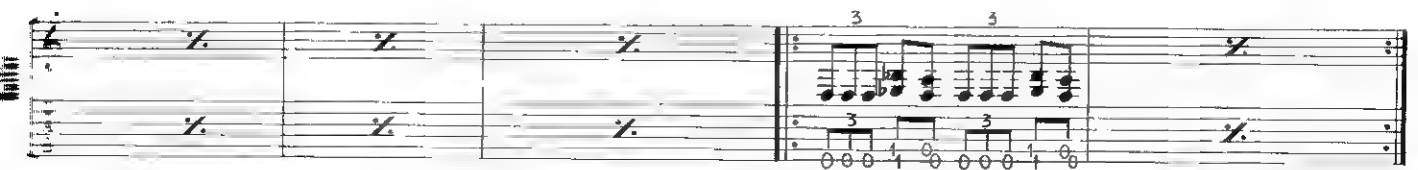
D E^b D E^b D E^b D E^b D E^b D E^b D E^b D E^b D



walk on home boy



D E^b D E^b D E^b D E^b D E^b D E^b D E^b D E^b D



Repeat & Fade Out

FUCKING HOSTILE

ファッキング・ホスタイル

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

かなりテンポの速いナンバーだ。譜面では16ビートのリズムで書いてあるが、ドラムのパターンはアップ・テンポの8ビートと考えた方が良かったろう。Aの部分は5小節のパターンを繰り返している。ここはギターとベースがユニゾンのリフになっているので、リズムが乱れないように。ドラムもスピードの速さと力強さが要求されるプレイだ。バスドラはスピード感のある16分音符を踏んでいて、ダブル・ペダルがないと辛

いだろう。Dの部分はギター・ソロ。このソロではディストーションの他にワウ・ペダルをエフェクターとして使っている。スピードの速いフレーズが多く出てくるが、ワウ・ペダルは2拍ぐらいのタイミングで比較的ゆったりとベダリングしているようだ。Dの5～7小節目の16分音符によるフレーズは非常にスピードの速いものだが、オルタネイト・ピッキングで1音1音しっかりと弾いていこう。

52

The musical score is arranged in six staves. The top staff is for the Vocal, with lyrics: "One, too, three, four, Al - most eve - ry day, I see the same face". The second staff is for Other, with lyrics: "The turn in right and wrong, (come meet your ma - ker boy, the bounda - ries of the law, some thing you can't en - joy,". The third staff is for Guitar I, showing a melodic line with a key signature change to one flat and a time signature change to 2/4. The fourth staff is for Guitar II, showing a rhythmic pattern. The fifth staff is for Bass, showing a melodic line with a key signature change to one flat and a time signature change to 2/4. The sixth staff is for Drums, showing a complex rhythmic pattern with many sixteenth notes.

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A B[♭] G A B[♭] G F[♯] F C

on bro-ken pic-ture tube it fits the at-ti-tude
 you seem to miss the point, ar-rest ing for a joint?!!
 be-cause of hea-ven hell, a fuck ing wi-ves tale

Guitar I
 Guitar II
 Bass
 Drums

A B[♭] G A B[♭] G A B[♭] G

If you could see your-self, You put you on a shelf, your ver-bal mus-ter-bate,
 You seem to won-der why hund-reds of peo-ple die, you're writ-ing ti-ckets man,
 They put it in your head, then put you in your bed, He's watch-ing say your prayers,

Guitar I
 Guitar II
 Bass
 Drums

A B^b G F[#] F C A B^b G

Vocal
 pro - mise to nau si - ate
 my mom got jumped, they ran!
 cause' God is eve - ry - where

Other

Guitar I

Guitar II

Bass

Drums

To - day I'll play the part of non -
 Now I'll play a pub - lic
 Now I'll play a man learning

A B^b G A B^b G A B^b G

Vocal
 -pa - rent,
 ser - vant,
 pries - thood,

Other

Guitar I

Guitar II

Bass

Drums

not make a hund - red rules for you to know a - bout your - self
 to serve and pro - tect by the law and the state
 who's about to take the ul - ti - mate test in the life,

G F# F C A B^b G A B^b G

Not lie (and) make you be- lieve what's e- vil is
 I'd bust the punks that rape, steal, and mur- der, and
 I'd ques- tion things be- cause I am hu- man, and

5 3 4 5 7 5 6 5 3

A B^b G A B^b G

mak - ing love, and mak - ing friends, and meet - ing god your own way,
 leave you be, if you crossed me, (I'd) shake your hand like a man,
 call no one my fa- ther who's no clo- ser than a stran- ger

Vocal

Other

the right way
not a God
I won't listen

To see, — to bleed, —

G F# F C B^b A [B] C G D C G D

Guitar I

Vib

Vib.

5 3 4 2 3 5 6 7 5 5 3 5

Guitar II

5 3 4 2 3 5 6 7 5 5 3 5

Bass

Drums

3 2 1 0 3 3 0 3 3 0

56

Vocal

Other

can- not — be taught In turn, — you're mak- ing us

C G A B² D C G D C G D

Guitar I

5 3 5 6 5 3 5

Guitar II

Bass

Drums

3 3 3 0 1 1 1 0 3 3 0

C G A ^{to (D)} C E G E G E G E G

oh _____, fuck-ing hos - tile _____

E G E G E G E G E G E G E G E G

we stand _____ a-lone _____

58

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in 4/4 time, featuring a key signature of one flat (Bb). The score is arranged for a vocal duo, two guitars, a bass, and drums.

Instrumentation and Parts:

- Vocal:** The vocal parts are written for two voices. The melody is simple and haunting, with lyrics like "Hello, hello, good-bye" and "The sound of silence." The score includes a key signature change to Bb at the end.
- Guitar I & II:** The guitar parts are written for two guitars. They feature a mix of single-note lines and chords. The score includes a key signature change to Bb at the end.
- Bass:** The bass part is written for a single bass. It provides a steady, rhythmic foundation for the song.
- Drums:** The drum part is written for a single drum. It features a simple, steady rhythm that complements the bass line.

Key Features:

- Key Signature:** The key signature is one flat (Bb), which is indicated by a flat symbol on the B line of the staff.
- Time Signature:** The time signature is 4/4, which is indicated by the "4" over the "4" in the bottom right corner of the score.
- Tempo:** The tempo is marked "Moderato," which is indicated by the word "Moderato" in the top right corner of the score.
- Lyrics:** The lyrics are written in a simple, clear font and are placed below the vocal staff.

Chord progression: C G D C G A B^b D C G D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: C G D C G A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

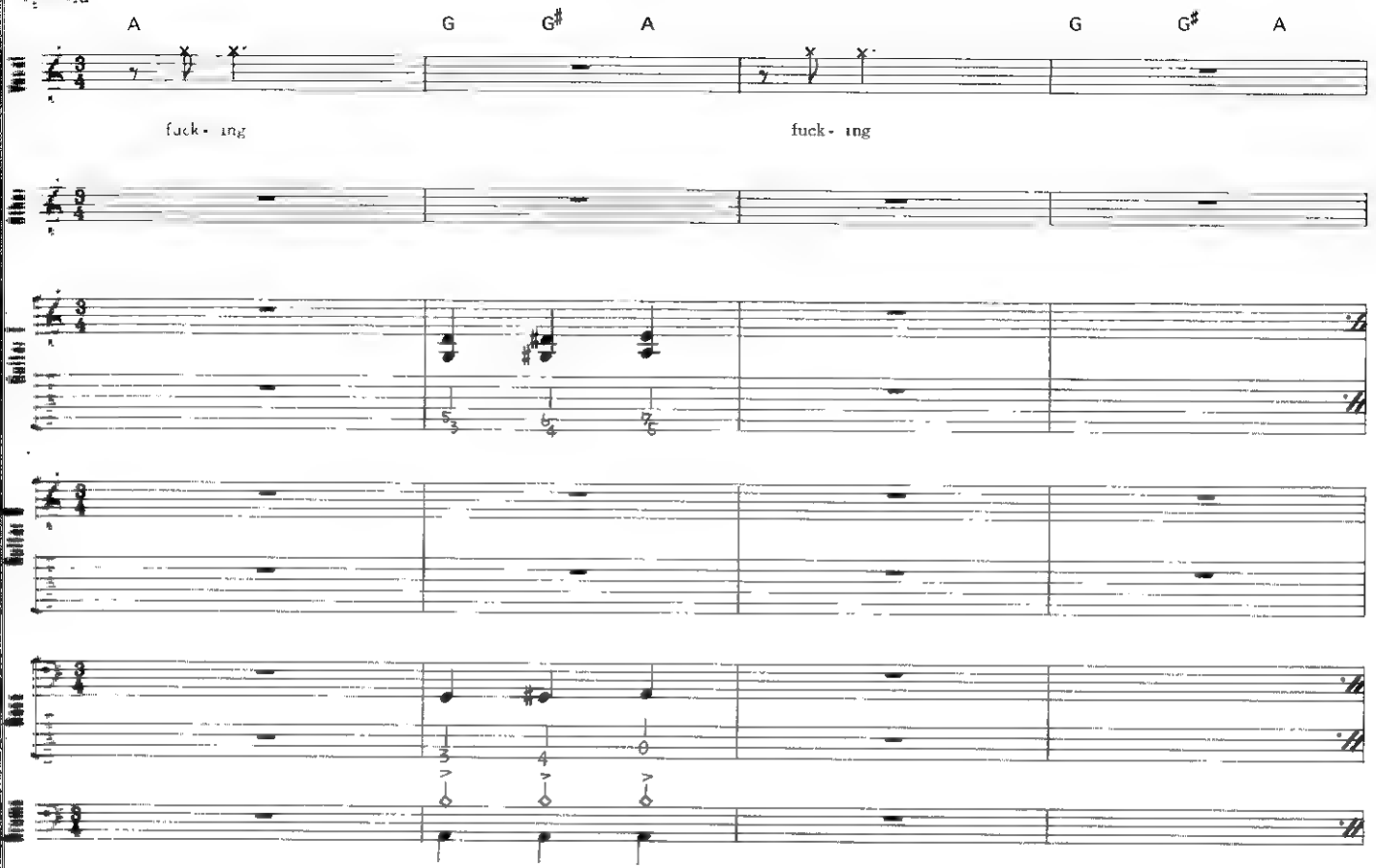
Lead

A G G# A G G# A

fuck - ing fuck - ing

Bass

5 3 4 0



6r

Lead

A F# G G# A

fuck - ing fuck - ing hos - tile

Bass

2 3 4 0



5 MINUTES ALONE

5 ミニッツ・アローン

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

この曲はギター&ベース共に1音下げて演奏されている。イントロのギター・リフのスライドは、人差指で6弦を押さえ、薬指または小指で5弦を押さえるようにし、強めにピッキングして、素早く次のポジションへ移動する。その後のブラッシングは、左手の4本の指を軽く弦の上に寄せ、6本の弦（ベースは4本）すべてをピッキングする。Eのミュートは右手をブリッジの上に寄せ、カーブピッキングして弾こう。世の

ギター・ソロの5小節目からは、ワウ・ペダルが掛けられている。ギターの音色は、ディストーションを目一杯掛け、グライコを持っている。中音域を下げて、低音域と高音域を上げ丸V形のセノティンクにする。と近いサウンドになるだろう。深めのロング・ティレイとノヴァーヴが掛けられている。ベースはHでチョーキングが登場するが、チューニングが1音下げだから、意外に楽に出来るはずだ。

62

N.C. [A] Em

[Tuning : Whole Step Down]

Vocal

Guitar

Bass

Drums

Em

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see you had your mind all made up you group of phi - ful liars be - fore I work to face the day your mus - ter plan transpired
 read your eyes your mind was made up you took me for a fool you used com - plex - ion of my skin four coun - ter re - sist tool

M

M

Em

some - thing told me this job had more to meet the eye my song is not be - lieved? my words some what de - ceiv - ing
 you can't burn me I've spilled my guts out in the past ta - ken ad - van - tage of 'cause you know where I've come

Em

now I'm un - whole
 my past.

now I'm un - whole
 my past.

Vocal

Bm Em Bm Em Bm Em

can't leave that... scar... you cry for com-pen-sa-tion... I ask you please just give us

Guitar

Bass

Drums

Vocal

five minutes a lone just give us

Guitar

Bass

Drums

Em

to 1.

five minutes a long Ah

4

4

4

4

2.
Em

4

4

4

4

Bm

4

4

4

4

G Em

Vocal

uh _____ five mi nutes

I

know _____

just give us

Guitar

Bass

Drums

Em

H

C

E^p

Vocal

yeah

Guitar

Bass

Drums

E^p

Vocal

Guitar

Bass

Drums

Coda

Em

F7

Em

Vocal

I ask you please just give us I ask you please just give us I ask you please just give us I ask you please just give us I ask you please just give us

Guitar

Bass

Drums

Em

F7

Em

please

five mi-nutes a

Vocal

I ask you please just give us I ask you please just give us I ask you please just give us I ask you please I ask you please

Guitar

Bass

Drums

Em

lone

Em

Five mi-nutes a

lone

Vocal

I ask you please I ask you please Five mi-nutes alone

Guitar

Bass

Drums

Repeat & F.C.

THE GREAT SOUTHERN TRENDKILL

録音

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Rex R. Brown and Philip H. Anselmo

「三もそうなのだが、このアルバムの中の多くの曲は、ギターやベースマン・チューニングでは鳴らすことの出来ない低いDの音が弾か
る。ギターのタイムバグ・ダレルによると、これらはすべてギ
ターのチューニングを一音下げているための様だが、譜面ではより
低いDの音を6弦のみを一音下げたチューニングでのタブ譜を記してお
いて参考にしてもらいたい。もちろん、全体を一音下げて弾いても
構わないが、その場合、タブ譜の数字が違って来るので気をつけても
う。この曲のイントロは、かなりハイ・スピードのフレーズにな
る。リズムがもたついたりしないように、ドラムのビートを中心
にタイミングを合わせてプレイするようにしよう。途中で何度かリズ

ムのノリが変化している部分がある。こう言ったリズムの変化は、パン
テラの特徴のひとつでもあるのだが、バンドの息が合っていないとうまく
演奏することは出来ない。Fでは4分の6拍子になっており、さらに
Hではテンポも変化している。このHは、ギターのリフがひとつの合
図となっているので、ここはしっかりと弾いてもらいたい。Iは、ギ
ター・ソロとなっている。このソロの後半では、ボトル・ネック奏法も
行われている。これはボトル・ネック・バーを左手の中指などにつけて
スライド奏法を行っているものだが、このギターは、オーバー・ダビン
グで重ねられたもののようなので、IのGuitar IIも、2本のギターが重ねて
録音されている。

Tempo - 1

The musical score is presented in five systems. The first system shows a guitar part with a long, sweeping melodic line across four staves. The second system shows a guitar and bass part with rhythmic patterns. The third system shows a guitar and bass part with rhythmic patterns. The fourth system shows a guitar and bass part with rhythmic patterns. The fifth system shows a guitar and bass part with rhythmic patterns. The score is written in a style typical of rock music, with a focus on rhythm and melody.

70

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

It's wearing Buy it at on my mind store from

3 3 4 3 6 7 3 3 4 3 1 2

3 3 4 3 6 7 3 3 4 3 1 2

M T - V my to doubts on a - lound You ro b a dead mans grave then it's

Vocal

F D

flant it like you know dhd ere - als
proof you don't you are

If I hit you - tom and eve - ry - things gone in the

Guitar I

Guitar II

Bass

Drums

72

Vocal

D C F

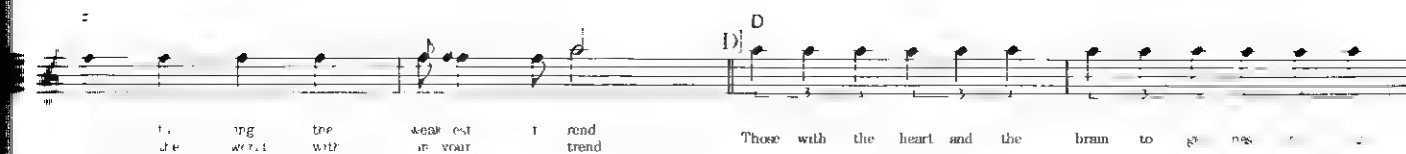
great Vis - a - sea - ppl. please drown me and run It's digg - ing time a gain you're
It's bull - shit time a gain you'll

Guitar I

Guitar II

Bass

Drums


 ing the weak est I rend trend Those with the heart and the brain to ex neg

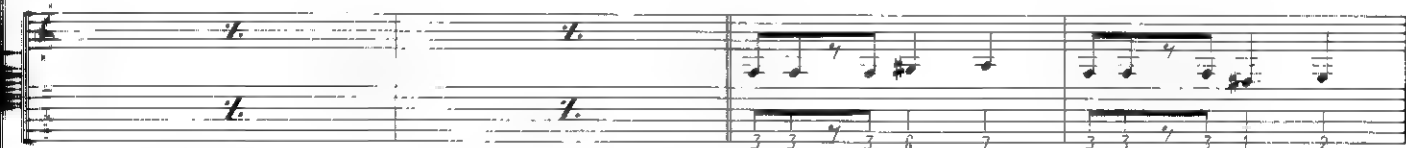

 ing the weak est I rend trend Those with the heart and the brain to ex neg


 ing the weak est I rend trend Those with the heart and the brain to ex neg


 ing the weak est I rend trend Those with the heart and the brain to ex neg


 ing the weak est I rend trend Those with the heart and the brain to ex neg


 ing the weak est I rend trend Those with the heart and the brain to ex neg


 ing the weak est I rend trend Those with the heart and the brain to ex neg


 ing the weak est I rend trend Those with the heart and the brain to ex neg


 ing the weak est I rend trend Those with the heart and the brain to ex neg


 ing the weak est I rend trend Those with the heart and the brain to ex neg

Vocal

F

fuck the long dead plus tic scene reived The Pier ce a new hole gold if it

pro duct sold and well re

Guitar I

Guitar II

Bass

Drums

74

Vocal

F D

Hell was "in" you'd give your soul TIME THE GREAT SOU THERN

I was God you'd sell your soul to

Guitar I

Guitar II

Bass

Drums

Lead

ND - KILL That's right THE GREAT SOU - THICKN

Music staff with two systems of notes and rests.

Music staff with two systems of notes and rests.

Music staff with two systems of notes and rests.

Music staff with two systems of notes and rests.

Music staff with notes and lyrics: 'ND - KILL fuck you ooh

'ND - KILL fuck you ooh

Music staff with notes and rests.

Music staff with two systems of notes and rests.

Music staff with notes and rests.

Music staff with notes and rests.

76

Vocal

Ah

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

F

The image shows a page of musical notation for guitar. It features a treble and bass staff with various musical notes, rests, and fingerings. The notation includes a key signature of one sharp (F#) and a 4/4 time signature. The piece is titled "Lullaby" and is by "J. S. Bach". The notation is written in a standard musical notation style, with notes, rests, and fingerings clearly indicated. The page is numbered "22" in the top right corner.

77

The image shows a page from a musical score for the song "L'Espresso" by Debussy. The score is written for voice and piano. The vocal line is in French, with lyrics: "Ah... On...". The piano accompaniment features a prominent arpeggiated figure in the right hand, marked "Arpeggio". The score is divided into two systems, each with a repeat sign. The tempo is marked "Tempo". The key signature is one flat (B-flat), and the time signature is 4/4. The score is for a vocal soloist and piano.

II Dm

Vocal

Guitar I

Guitar II

Bass

Drums

Handwritten musical score for the first system, measures 1-4. The Vocal part is in treble clef with a Dm chord and a whole note. Guitar I is in treble clef with a melody featuring H.C. (Harmonics) and vibrato. Guitar II is in treble clef with whole rests. Bass is in bass clef with whole rests. Drums are in bass clef with a pattern of quarter and eighth notes.

78

Dm

Vocal

Guitar I

Guitar II

Bass

Drums

Handwritten musical score for the second system, measures 5-8. The Vocal part is in treble clef with a Dm chord and a whole note. Guitar I is in treble clef with a melody featuring H.C. (Harmonics) and vibrato. Guitar II is in treble clef with whole rests. Bass is in bass clef with eighth notes and quarter notes. Drums are in bass clef with eighth notes and quarter notes.

Handwritten musical score system 1, measures 1-4. The system includes a grand staff with treble and bass clefs. The notation features various notes, rests, and fingerings (e.g., 3, 4, 5). Vibrato markings (vib) are present under certain notes. The letters "H C" are written below the staff in measures 3 and 4.

Handwritten musical score system 2, measures 5-8. The system includes a grand staff with treble and bass clefs. The notation features various notes, rests, and fingerings (e.g., 3, 4, 5). Vibrato markings (vib) are present under certain notes. The letters "H C" are written below the staff in measure 8.

Handwritten musical score system 3, measures 9-12. The system includes a grand staff with treble and bass clefs. The notation features various notes, rests, and fingerings (e.g., 3, 4, 5). Vibrato markings (vib) are present under certain notes. The letters "H C" are written below the staff in measure 10.

Handwritten musical score system 4, measures 13-16. The system includes a grand staff with treble and bass clefs. The notation features various notes, rests, and fingerings (e.g., 3, 4, 5). Vibrato markings (vib) are present under certain notes. The letters "H C" are written below the staff in measures 14 and 15.

1. Dm

Vocal

Guitar I

Guitar II

Bass

Drums

80

Dm

Vocal

Guitar I

Guitar II

Bass

Drums

Handwritten musical score for guitar, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and fingerings. The first system shows a treble clef and a key signature of one flat. The second system includes a vibrato marking (*vib*) and a harmonic marking (*Hc*). The third system includes a vibrato marking (*vib*) and a harmonic marking (*Hc*). The fourth system includes a vibrato marking (*vib*) and a harmonic marking (*Hc*). The fifth system includes a vibrato marking (*vib*) and a harmonic marking (*Hc*).

81

Handwritten musical score for guitar, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and fingerings. The first system shows a treble clef and a key signature of one flat. The second system includes a vibrato marking (*vib*) and a harmonic marking (*Hc*). The third system includes a vibrato marking (*vib*) and a harmonic marking (*Hc*). The fourth system includes a vibrato marking (*vib*) and a harmonic marking (*Hc*). The fifth system includes a vibrato marking (*vib*) and a harmonic marking (*Hc*).

Chord progression: Cm, Dm

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: Dm

Vocal

Guitar I

Guitar II

Bass

Drums

Cm

Cm

Handwritten musical score for guitar, measures 1-16. The score is written on six staves. The first staff is a single line. The second staff is a single line. The third staff is a single line. The fourth staff is a single line. The fifth staff is a single line. The sixth staff is a single line. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations like "vib", "Hc", "C", "U", "D", and "Bottle Neck".

83

C3

Handwritten musical score for guitar, measures 17-32. The score is written on six staves. The first staff is a single line. The second staff is a single line. The third staff is a single line. The fourth staff is a single line. The fifth staff is a single line. The sixth staff is a single line. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations like "vib", "Hc", "C", "U", "D", and "Bottle Neck".

84

Cm

Vocal

Guitar I

Guitar II

Bass

Drums

vib

H.C.

r8va

(Bottle Neck)

Dm

Vocal

Guitar I

Guitar II

Bass

Drums

Repeat & F

HELLBOUND

ヘルバウンド

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

・ソロもなくシンプルに構成されたナンバー。ギター&ベースは1音半下げのチューニングになっている。ギターは、この曲で2パートがあるが、ほぼユニゾンでプレイされているので、1本に記してあるの注意しておこう。イントロから[A]にかけてはパワー・コード（ルート&5度）での8分ミュートで、大きな揺れのディスター・エフェクトが掛けられている。[B]の4小節目はAのパワーコードを半音分位チョーキングするようなニュアンスだ。20小節目のピックアップ部分ではワーム・ペダルで音程をアップさせる。2オクターブになるようにセットして、タイミング良くペダルを踏み込もう。

[C]はパワー・コードをミュートしながらのリフ。休符を意識してリズムカルにプレイしよう。9小節目からは少しパターンが変化するので注意しておくこと。[D]でも4〜8小節目間でワーム・ペダルが大胆に使われている。ここではワームをエフェクティブに操作しながら、ピック・スクラッチをキメているようだ。ペダルの使い方やピック・スクラッチの仕方は原曲のニュアンスをよくチェックするように。ベースはギターに沿ったシンプルなルート弾きが中心なのでそう問題はないだろう。ドラムは、[A][B]ではタム回しでのパターンなので、テンポやスピード感がなくならないようにしっかりプレイしてほしい。

85

Whole and Half Step Down]

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E5

1.

Vocal

Guitar I

Guitar II

Bass

Drums

86

2. E6

Intro ②

E5

Vocal

Guitar I

Guitar II

Bass

Drums

E5

87

E5

E5

Vocal

the m life south de arm cline flames

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

88

E6

Vocal

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

A5 A^b5 G5

A5

I've paid the mas - ters with
To bring the thun - der the

A5

E5

lood and hun - ger
great de - ad - er

(And it's not for sale
(Would you believe in this

E5

A5 A^b5 G5

Vocal

by any stretch)
or the ash?)

It's like re - h - gon
I do be - beve - it

Guitar I

Guitar II

Bass

Drums

90

A6

E6

Vocal

(and) with out tak - a Bi - ble
it's its lak - ing o - ver

Guitar I

Guitar II

Bass

Drums

E5

And the dragon lives inside of my mouth
(Accept)

91

E5

And it speaks in tongues the word)

92

Vocal

E5

C F5

A^b5

Guitar I

r Whammy

r Whammy

(M)₂

—(M)₂

Guitar II

Bass

Drums

Vocal

F5

A^b5

F5

A^b5

bound

Guitar I

Guitar II

Bass

Drums

F5

E5

A^b5

in

Ft. worth Tex - as

Hell

F5

E5

A^b5

F5

E5

A^b5

bound

F5 1. 2. F5
 Vocal
 Ft. worth worth
 Guitar I
 Guitar II
 Bass
 Drums

94

D G5 A5 B5 C5
 Vocal
 Born to a world — so young — proud — But o - ver your head — hangs a black cloud
 Guitar I
 Guitar II
 Bass
 Drums

E5

Whammy with Pick Scratch

Whammy with Pick Scratch

95

G5

A5

B5

C5

Grow your hair — and crawl in - side — your - self Be - cause there you can - not hide —

rM →

—(M)2

rM →

—(M)2

5₃

5

4₂

5₃

E5

Vocal

rWhammy with Pick Scratch

Guitar I

rWhammy with Pick Scratch

Guitar II

Bass

Drums

96

G5

A5

B5

C6

Vocal

Fac - ing fears ——— that you'll o - ver come ——— and one of these years you know you've won ———

Guitar I

Guitar II

Bass

Drums

E5

-Whammy with Pick Scratch

-Whammy with Pick Scratch

97

E5

You've

won

-Whammy

-Whammy

98

Vocal

F5 A^b5 F5 A^b5

Hell

Guitar I

M

Guitar II

Bass

Drums

Vocal

F5 A^b5 F5

- bound in Ft. worth Tex - as

Guitar I

rM

Guitar II

Bass

Drums

F5 E5 A^b5 F5 E5 A^b5

Hel

M

M

0

0

G₄

F5 E5 A^b5 F5

- Sound

Pt. worth

rM

M

3₁

(M)₂

(M)₂

GODDAMN ELECTRIC

ガッデム・エレクトリック

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

リズムカルなヘヴィ・リフが炸裂するナンバー。チューニングは全弦1音半下げで記譜してあるので注意しておこう。イントロのギターは休符をしっかりと意識して弾くと歯切れ良く聴こえるはず。△のリフは6弦6fへのグリスを大胆にキメよう。8小節目の3拍目はAのパワー・コードでアーム・ダウン。□からはテンポとリズムが変わる。3連の真ん中をしっかりと休んで、ダッタダッタをいうリズムになるように。□は4弦3fをクォーター・チョーキング気味にちょっとバンドする感じで表情をつけよう。□からは16分フィーリングでの細かいリフ。ミュートの有無のメリハリをしっかりとつけよう。■の2小節目はプリング・オフを使った6連フレーズ。左手を素早く、しっかりとフィンガリングしよう。7、8小

節は1音半や2音のチョーキングが出てくるが、チューニングを下げているので弦のテンションが低く、ラクにバンド出来るだろう。□のGt2は大胆なアーミングでのノイズ風なリード・パートなので、コピーするのは至難の技だ。自分なりに雰囲気マネてプレイしてみよう。ベースは基本的にギターに沿った形でのアプローチ。チューニングが下がっている所以程をはっきりさせるようにサウンドにも注意しておきたい。ギター同様、休符をきちんと意識して歯切れ良くプレイしよう。ドラムはテンポやリズムが変化するので、予め構成やパターンをしっかりチェックしておこう。

100

[Tuning : Whole and Half Step Down]

Intro F#5 F6 F#5

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F#5

F5

F#5

There is a

101

E-5

- part of me ——— that's al - ways six-teen ——— I've round — the se - cret of e - ter - nal youth ———

Vocal E^{-5} $A5$

Some get high ——— on life or mon - ey (But) there's an es cape ——— Drop out of the race ———

Guitar I E^{-5} $A5$

Guitar II E^{-5} $A5$

Bass E^{-5} $A5$

Drums

102

Tempo Change

Vocal $E6$ $T:$

Guitar I $E6$

Guitar II $E6$

Bass $E6$

Drums

E5

walk through the world By one self you can't be pro - tect ed — Your trust is in whis-key weed and Black sab-bath It's

103

E5

D F5

God - damn e - lec - tric —

Don't waste your time—

Vocal

F5

Em - brace — it — And then you will know your self

Guitar I

Guitar II

Bass

Drums

Vocal

F5 C5 B5 A5 G5 E5 E⁻⁵ **Tempo Change**

The change in you God-damn e-lec-tric — (The) weight of the world — has lift-ed and part - ed My

Guitar I

Guitar II

Bass

Drums

E-5

eyes roll blinded ——— to sights that dis-tract - ed through tun nel vi - sion and Dope hair blind ers I'll

105

E-5

A5

Tempo Change

E5

cut a path ——— and e - voke my will ———

Arm.

Arm.

Arm.

Arm.

Arm.

Arm.

Arm.

Arm.

Vocal E5 G E5

To walk through the world By one self you can't be protect ed — You

Guitar I

Guitar II

Bass

Drums

Vocal E5 F5

trust is in whis-key weed and slay - er It's God - damn e - lec - tric —

Guitar I

Guitar II

Bass

Drums

F5

Don't fake your life

In hail it

107

F6

And then you'll know your - self

The change that is God - damn e lec - tric

Vocal F5

Don't waste your time ————— Em brace ——— it —————

Guitar I

Guitar II

Bass

Drums

108

Vocal F5 C5 B5 Bb5 A5 A#5 G5 F#

And then you'll know your - self ————— The change that is God-damn e - lec - tric will fo - cus the

Guitar I

Guitar II

Bass

Drums

E5

E5

nds

eye

One hand on the

The

E5

oth-er a shak- ing fist

Re - ju - ve-nated I so-lated no

pres - sure

from the out side

Vocal K G5 A5 E5 G5 A5

My sight God damn e lec - tric

Guitar I

Guitar II

Bass

Drums

110

Vocal E5 G5 A5 E5

And these eyes have seen a world ——— God - damn e - lec-tric sys - tem —

Guitar I

Guitar II

Bass

Drums

G5 A5 **L** B \flat 5

Measures 1-4 of the first system. The piano part features a complex rhythmic pattern with many sixteenth notes and triplets. The bass line is simpler, with some triplets and eighth notes. The system ends with a double bar line.

B \flat 5 **M** G6

Measures 5-8 of the second system. The piano part features a complex rhythmic pattern with many sixteenth notes and triplets. The bass line is simpler, with some triplets and eighth notes. The system ends with a double bar line.

The musical score for "E5" by G5 is presented in a five-staff format. The top staff is for the Vocal line, which is mostly silent. The second staff is for Guitar I, featuring a complex melodic line with many bends and vibrato, and a fretboard diagram below it. The third staff is for Guitar II, which is mostly silent. The fourth staff is for the Bass line, featuring a simple, rhythmic line. The fifth staff is for the Drums, featuring a complex, syncopated rhythm. The score is divided into three measures, with the first measure containing a large number 6, the second measure containing a large number 15, and the third measure containing a large number 15. The key signature is one sharp (F#), and the time signature is 4/4.

[illegible]

E5

F5

F#5

G5

F5

F#5

G5

F5

F#5

Tempo Change

G5

F5

F#5

G5

F5

Don't waste your time

Vocal F6

Em - brace — it — — — — — And then you'll know your self — — — — —

Guitar I

Guitar II

Bass

Drums

114

Vocal F5 P E5

change in you God-damn is e - lec - tric — — — — — (Goddamn electric)

Guitar I

Guitar II

Bass

Drums

E6

Vocal

Guitar I

Guitar II

Bass

Drums

116

E6

Vocal

Guitar I

Guitar II

Bass

Drums

STRENGTH BEYOND STRENGTH

ストレンクス・ビヨンド・ストレンクス

Words & Music by Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown, Philip Hansen Anselmo

アのギターのリフは、コードの変わり目で素早くポジション移動をしないと音切れしてしまうので注意しよう。この6弦2fのビブラーは目一杯のスピードで強めにかけてよう。回のギターはミュートしている部分と、ミュートしていない部分の区別をしっかりとつけて弾くのがポイントだ。回4小節目の2拍3連はキメ部分なので、バンド全体のタイミングが合うようにしっかり練習しよう。回9小節目の2拍3連も同様にタイミングに注意し、次のスタッカート部分でのドラムは、シンバルの音が残らないように空いている方の手でしっかりミュートすること。回回、ギターとベースによる2小節単位のフレーズは、完全ユニゾンのため、2人のコンビネーションが重要な部分だ。ここはハミング・オン、またはプリング・オフを行うとき、つまり、6弦ベースの場合は4弦の開放と2fを弾くときにタイミングを合わせる

と上手くいくだろう。回のギターは5、4弦の3fを押さえてアーム・ダウンし、アームをダウンしている間に左手のポジションを5、4弦の4fにチェンジして、3拍目でアーム・リターンすれば良い。回1~16小節目までのGuitar 2は、ワーム・ペダルを使い、実際に弾いている音にピッチ（音程）の違う音をミックスして弾いている。エフェクト音はオクターヴ上から更に3度~5度上の範囲で変化していて、基本的に回1、2小節と5、6小節は長3度、回3、4と7、8小節は5度、回は4度で弾いているが、ここはエフェクト音を効果的にわざと不安定な音程で表現しているため、それほどピッチにこだわる必要はない。ギター・ソロの最後、回最終小節の3、4拍目は3拍目と4拍目の間に素早くポジションを移動して弾く。

117

N.C. A Am F#m Am C Am F#m

There is noth - ing no ed - u - ca - tion no fam - i - ly life to
work - ing for per - fect bodies, per - fect minds and

N.C. Am F#m Am C Am F#m

Vocal

open my arms — to you'd say That my job is to day, yet gone to - mor - row I'll be
 per - fect neigh - bor but I'm help - ing to le - ga - li - ze dope on your pris - time streets and I'm

Guitar I

Guitar II

Bass

Drums

118

N.C. F#7 F 1 2 3 F G# F

Vocal

broke in a gut - ter I know the opin - ion
 mak - ing a for - tune A You're mus - cle and of gall -
 A sad state of of fair
 A sim - ple pro - gress
 be there no ques - tion

Guitar I

Guitar II

Bass

Drums

F N.C. F#7 F

a na - bro - ken re - cord
a crip - tive at best
to - pled le - gal - ize amer - i - ca
of cer - tain strengths

Fuck you and your
I'm bone, dream
A pipe There world not
Know this in - ten -

F G# F 1. Em N.C.

col - lege dream
braun and cock
but fuck
be a choice
tion

fact deep is, we're
down I'm mine take our
for ev - er

strong - er than all
You're

2.
Em [C] F

Vocal

strong-er than all

Guitar I

Guitar II

Bass

Drums

120

F

Vocal

Oh

Guitar I

Guitar II

Bass

Drums

D^F

The first system of the musical score consists of five staves. The top staff is a single melodic line for guitar, starting with a D^F chord. The second and third staves are a pair of guitar staves (treble and bass clef) with a TAB line below them. The TAB line contains fret numbers (0, 1, 1, 0, 1, 1, 0, 1) and picking notation (H for hammer-on, P for pull-off). The fourth staff is a bass line with a TAB line below it, also containing fret numbers and picking notation. The fifth staff is a drum line with various rhythmic notations. The system concludes with a double bar line and repeat signs on the guitar staves.

121

F

N.C.

F^{#7}

F

The second system of the musical score continues with five staves. The top staff is a single melodic line for guitar, with a key signature change to F major indicated by a single flat. The second and third staves are a pair of guitar staves with a TAB line below them, containing fret numbers and picking notation. The fourth staff is a bass line with a TAB line below it, also containing fret numbers and picking notation. The fifth staff is a drum line with various rhythmic notations. The system concludes with a double bar line and repeat signs on the guitar staves.

D.S. ①

♩ Coda ①
Em

Vocal

strong - er than all

Guitar I

Guitar II

Bass

Drums

E F F# F F#

122

Vocal

Oh

Guitar I

Guitar II

Bass

Drums

F F# F F# F F# F F#

F F# F F# F F# F F#

We grown in - to a mon - ster an
 pres - i - dent in sub - mis - sion he

F F# F F# F F# F F#

ar - ro - gant ex - plo - sive moth - er fuck
 holds out his hand on your tele - vi - sion and hard as a rock
 draws back a stump

Vocal

It's shut like a lock the far too late

Guitar I

Guitar II

Bass

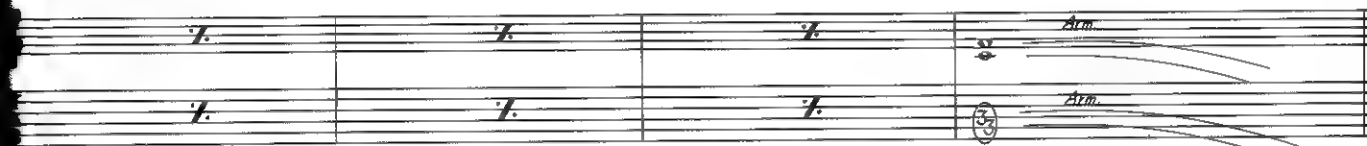
Drums

124

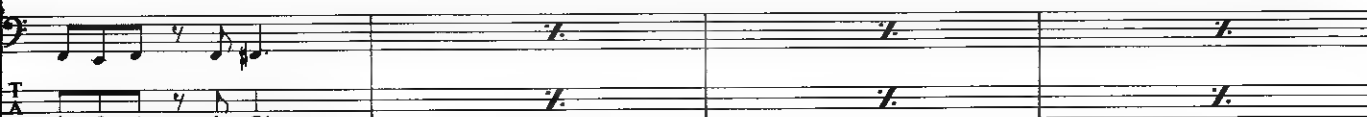
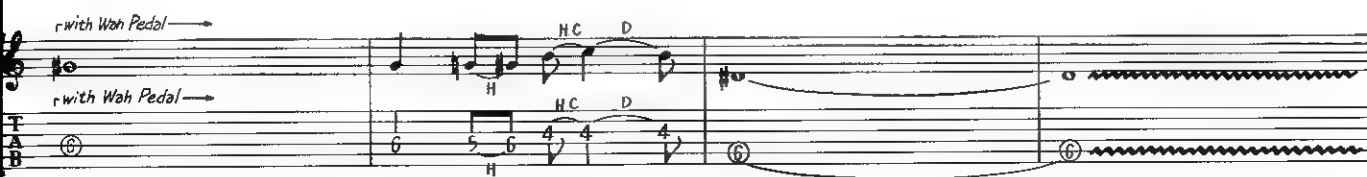
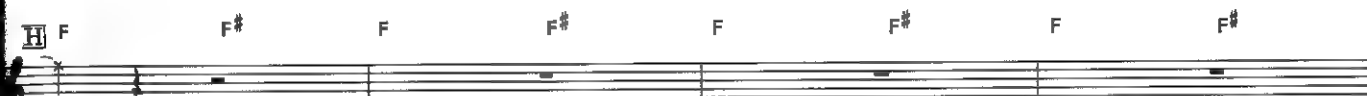
The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is G major (one sharp, F#), and the time signature is 4/4. The score is divided into four measures. The Vocal part consists of a single line with a whole note in each measure, corresponding to the lyrics: "Hello, friends, it's me, Simon and Garfunkel." The Guitar I and Guitar II parts are identical, featuring a treble clef and a 4/4 time signature. They play a series of chords: G major (G-B-D), A major (A-C#-E), B major (B-D-F#), and C major (C-E-G). The Bass part is in a bass clef and plays a series of chords: G major (G-B-D), A major (A-C#-E), B major (B-D-F#), and C major (C-E-G). The Drums part is in a bass clef and plays a simple drum pattern consisting of a snare drum (S) and a bass drum (B) in a 4/4 time signature.



far too late —



125



126

Vocal

F F# F F# F F# F F#

Guitar I

Guitar II

Bass

Drums

H.U. Port. D

H.S. Port. D

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

⑭

⑮

⑯

⑰

⑱

⑲

⑳

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㊾

㊿

Vocal

1 F F# F F# F F# F F#

Guitar I

Guitar II

Bass

Drums

①

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

⑭

⑮

⑯

⑰

⑱

⑲

⑳

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The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is F major, indicated by one flat (Bb) on the F chord symbol at the top. The time signature is 4/4.

Vocal: The vocal line begins with the lyrics "strong - er than all" under a triplet of eighth notes. The melody is simple and melodic.

Guitar I & II: Both guitar parts play a triplet of eighth notes in the first measure, followed by a series of eighth notes in the second measure. The notation includes fingerings (1, 2, 3) and a "p" (piano) dynamic marking.

Bass: The bass line follows a similar pattern to the guitars, with a triplet of eighth notes in the first measure and eighth notes in the second measure. It includes fingerings and a "p" dynamic marking.

Drums: The drum part features a steady rhythm with eighth notes and quarter notes, providing a consistent beat for the other instruments.

The score is presented in a clear, professional layout with standard musical notation, including clefs, notes, rests, and dynamic markings.

128

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (F major/D minor), and the time signature is 4/4. The score is divided into three measures. The first two measures are marked with a double bar line and a repeat sign, indicating a repeated section. The third measure shows the continuation of the music. The Vocal part is written in treble clef. The Guitar I and II parts are written in treble clef with a double bar line and a repeat sign. The Bass part is written in bass clef. The Drums part is written in bass clef with a double bar line and a repeat sign. The score includes various musical notations such as notes, rests, and dynamic markings.

N.C. F#7 F

♩ Coda ② N.C.

Vocal

side

Guitar I

Guitar II

Bass

Drums

D.S. ②

129

F#7 F

♩ Coda ③ Em

Vocal

strong - er than ill strong - er than all

Guitar I

Guitar II

Bass

Drums

D.S. ③

BECOMING

ピカミング

Words & Music by Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown, Philip Hansen Anselmo

この曲のギターは半音下げチューニングで、ベースは半音下げで更に4弦を1音下げ、つまり4弦はノーマル音より1音半下げたチューニングで弾いている。イントロ、アフタクト部分の2小節はバンド全員がしっかりタイミングを合わせ、スタッカートも完全に音が消えるように注意しよう。ライブ等で演奏する場合は、曲のイントロ部分などに誰か一人でもタイミングが狂うと台無しになってしまう。従って、バンド全員がカウントに気を集中させ、更に2小節カウントをとるなどすると良いだろう。A~Cのギター・リフ、コードGの部分はルート+3thの省略コードで弾いている。普通ロックでは、ルート+5thの省略コードを使用するのが一般的だが、パンテラではダイムバッグ・ダレル曰く、“ヴァリエーションをつけるため”ということと、“いつもと同じじゃない飽きるから”という理由で、あえてこのようにルート+3thでプレイ

することが多いそうだ。[A]～[C]のギターで出てくるミュート奏法は右手の腹をブリッジのちょうど真上辺りに置いた、軽めのミュートでレイしよう。[E]のGuitar1はハーモナイザーを使ったプレイだ。ここエフェクト音のみを出している。更にアーミングを絡めて変化をつけている。譜面では、表現出来ないような部分なので細かいフィーリング原曲を聴いて掴むしかない。ベースはテクニック的に難しい部分は基本的には忠実にしっかりとリズム・キープして弾こう。ドラムはツアーによるキックの6連が頻繁に出てくるが、リズム的には単純で、1小節目のように1拍1拍がはっきり区別しやすいフレーズになっている。拍のアタマのタイミングに注意し、後はスピードについていければ良いので、地道に練習を重ねれば出来るはずだ。

D G
 ①③ (D.S. 1-3 time with Repeat)
 [A] Em

Vocal I
 [Tuning : Half Step Down]

Guitar I
 [Tuning : Half Step Down]

Guitar II
 [Tuning : Half Step Down]

Bass
 [Tuning : Half Step Down, 4th : Whole and Half Step Down]

Drums

Em to ③ 1. G 2 Em G

A long
I

131

[B] Em G Em G

time a - go I nev - er knew my self
found my life was slip - ping through my hands Then the per -

Em G Em G Em

Vocal

mem - o - ry of shame birthed it's gift
 haps through death my life won't be so bad

No more the small one the
 I can see you can

Guitar I

Guitar II

Bass

Drums

132

Em G Em G

Vocal

wake one the fright-ened one run-ning from beat-ings de-flat-ing I'm be-com-ing
 fuck you in side of you star-ing though your eyes be-lit-tle your friend ing to

Guitar I

Guitar II

Bass

Drums

Em G Em G

more than a man more than you e-ver were driv-en and bun-ning to rise be-yond Je - sus
 se-que me to suck me, to re-al-ize my sav-ing grasp I of su-i-cide I the un-lord

TAB

TAB

TAB

TAB

D Bm A Em D Bm A Em D

I'm born a - gain with snakes eyes

TAB

TAB

TAB

TAB

Vocal

Bm A Em D Bm A Em D to $\text{to } \text{to}$

be - com ing god size

Guitar I

4

4

Guitar II

4

4

Bass

4

4

Drums

4

D.S.C.

134

Coda ① **D**

Vocal

Guitar I

Guitar II

Bass

Drums

E **Em7**

Em

TAB

135

Em D

(Arm. wich Harmonizar)

(Arm. wich Harmonizar)

TAB

0 0 0 0 0 0

D.S.

♣ Coda ②
D

Vocal

god

Guitar I

Guitar II

Bass

Drums

D.S. ③

♣ Coda ③
Em

Vocal

Guitar I

Guitar II

Bass

Drums

136

Vocal

Em G Em G

Guitar I

Guitar II

Bass

Drums

I'M BROKEN

アイム・ブローケン

Words & Music by Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown, Philip Hansen Anselmo

8分の7拍子や4分の3拍子等の変拍子が印象的なミドル・テンポのナンバーだ。チューニングはギター、ベース共に1音下げでプレイしている。[A] 4小節目のギター、3弦7fのビブラートは薬指で押さえるが、その手前の4弦7fは中指で押さえたほうが良いだろう。[A]の最終小節からの[E]の1、2小節はドラムを基準として8分の9、4分の4拍子と記譜しているが、ギターとベースに関しては、あえてその小節割を無視し、[A]最終小節、8分の9拍子の3拍目から[E]1小節目の2拍目ま

でを1フレーズとして覚えてしまい、[E]1小節目の3拍目から2小節最後まで6拍分を4分の3×2拍子と解釈するとプレイしやすいだろう。[I]の1~12小節間は、ベースだけが完全な4分の3拍子のフレーズになっている。ここは小節数が分からなくなりやすいので、ギターのフレーズを覚えてしまうのが良い。ギター・ソロ[I]の1小節目はハーモナイズド・チョーキングで、2弦10fの薬指のみ1音チョーキングする。

[A] Em

1. 2. Em

[Tuning: Whole Step Down]

[Tuning: Whole Step Down]

[B] Em

1. 2. Em

I

Vocal Em

won - der if we'll smile in our cof-fins while loved ones mourn the day ob - sence of our face
 one day we all will die (a) cli - ched face of life force fed to make us heed in - bred to sponge our bleed

Guitar

Bass

Drums

Vocal Em

liv - ing laugh - ing eyes a - wake is this too much for them to take
 ev - ery warn - ing a leak - ing rub-ber a poi - son ap-ple for min - gled blood

Guitar

Bass

Drums

Vocal Em

Too young ones
 Too young ones
 for for ones

Guitar

Bass

Drums

Em

con - clu - sion life style won such val - ue you faught your son that's
 de - lu - sion the life style cost ve - ne - re - al moth - er em - brace the lost that's

Em7

now that's now that's now Look at me
 how that's how that's how Look at you

Em7

now
 now

Em

I'm bro ken _____
You're bro ken _____

in her - it my_____

in her - it your_____

You're broken _____

in her - if your_____

 Springer

to ① 1.

life
life

I'm bro - ken
You're bro - ken

You're bro - ken

140

2. Em

G Em

oh

Em

Em to ③ F

That's

②
H Em7

now that's how that's how

-with Wah Pedal→

Em7 to ②

Vocal

Look at me now

Guitar

Bass

Drums

Em7 I Em7

Vocal

Guitar

Bass

Drums

142

Em7

Vocal

Guitar

Bass

Drums

Em7

This musical score is for the song "The Wind" (Der Wind) from Gustav Mahler's First Symphony. It is a vocal and guitar arrangement. The score is written for a voice part (Soprano) and a guitar part (Acoustic). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal part is written on a single staff, and the guitar part is written on a single staff. The score includes various musical notations such as notes, rests, and ornaments. The guitar part includes fingerings (e.g., 1, 2, 3, 4, 5) and fret numbers (e.g., 12, 14, 16, 17). The vocal part includes lyrics in German and English. The score is a page from a music book, with the page number 100 visible in the bottom right corner.

Em7

Em7

Musical score for "The Lord's Prayer" (BWV 117) by J. S. Bach. The score is in G major and 4/4 time. It features a vocal line (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The vocal line includes lyrics in German and Latin. The keyboard part includes figured bass notation. The score is divided into four measures, with a repeat sign at the end of the second measure.

Em7

Handwritten musical score for guitar, featuring a melody on the treble staff, a TAB on the middle staff, and a bass line on the bottom staff. The melody includes notes like Port D, 2U, 2C, and 2V, with various fingerings and slurs. The TAB shows fret numbers (10, 18, 17, 21) and techniques like bends and slides. The bass line includes a double bar line and a series of eighth notes.

Em7

Vocal

Guitar

Bass

Drums

8va bassa

D.S.

Ⓢ Coda ①
Em

Ⓢ Coda ②
Em7

Vocal

That's

Guitar

Bass

Drums

D.S. ②

Vocal

Guitar

Bass

Drums

D.S.

Ⓢ Coda ③
Em

Ⓢ Em

Vocal

Guitar

Bass

Drums

Repeat & F.O.

PSYCHO HOLIDAY

サイコ・ホリデイ

Words & Music by Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown, Philip Hansen Anselmo

リズム・マシーンを使ったと思われる、機械的なパーカッションの6連符からこの曲はスタートしている。この曲では、16分音符がすべて3連符のノリになっているので注意しよう。特にドラムのバスドラは16分の連符が多いので、しっかりと3連のノリをキープしてもらいたい。ハイハットは8分で刻んでいるが、ハーフ・オープンにしてパワフルにプレイしよう。[A]の直前の小節は、9/8拍子という変拍子になっている。ここは半拍分のブレイクが入っていると考えると演奏すると良いだろう。その他、[B]の2小節前では2/4拍子の小節も出てきているので、リズム

に気をつけて各パートのタイミングをしっかりと合わせるようにしよう。[B]の部分のエフェクターとしてワウ・ペダルも使われている。ここでは長いソロ・ギターが弾かれている。このギター・サウンドはバックキングと同様にハード・ディストーションのかけられたものだが、バックキングとサウンドを変えて、少しソフトな感じでプレイしている。ソロの最後の音は24フレットでのチョーキングだ。22フレットまでのギターでは、アームを使って音をアップさせると良いだろう。

N.C. Intro. 1 F#m

Rhythm Machine (6)

Intro. 2 F#m B^b(onG#) A(onG#)

145

Chord progression: $G^{\#m}$ $G(onG^{\#})$ $B^{\flat}(onG^{\#})$

Vocal

Guitar

Bass

Drums

Chord progression: $A(onG^{\#})$ Gm $G(onG^{\#})$

Vocal

Guitar

Bass

Drums

146

Intro. 3
 $G^{\#m}$

Vocal

Guitar

Bass

Drums

A E

Emp - ty and sweat ing
 Shot down on sight
 Strap - ped (in) for life

Head ly - ing in your hands
 You are the tar - get of at - ten
 Is this where I lived on where

E

Shak - ing in the corn - er
 - tion
 I died

Done too much a - l - cohol
 One wo - man here
 You want my mo - ney

Got - ta get away from it all
 a no - ther there
 You take my space

E G#m

'Cause it feels my blood (is) freez ing
 You can't please all the peo - ple all the time
 My mind is tell - ing me To leave this place

E

G#m

Vocal

My - self in - sa - ni - ty - has take - n its toll -
 Can't tell the stran - gers from the friends you know -
 My - self in - sa - ni - ty - has take - n its toll -

Guitar

Bass

Drums

148

G#m

E

Vocal

has ta - ken its cont - rol -

Guitar

Bass

Drums

B^b(onG)

A(onG)

A^b(onG)

Vocal

1. 3.) Now I'm far from home -
 2.) Now You're far from home -
 Wah Pedal →

Spend - ing time a - lone -

It's time to set my de - mons free

Guitar

Bass

Drums

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written on a single staff, and the lyrics 'The Rose Tree' are placed below it. The second system continues the melody and includes a bass line with a key signature of two sharps and a common time signature. The third system continues the melody and includes a bass line with a key signature of two sharps and a common time signature. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

The image displays a page of musical notation for the song "I Wanna Dance with Somebody (Who Loves Me)" by Whitney Houston. The page is divided into three systems of music, each featuring staves for Vocal, Guitar, Bass, and Drums. The first system is in E major and Gm, the second in Gm and E, and the third in E. The notation includes various musical symbols such as notes, rests, and fingerings, as well as guitar-specific instructions like "H.C." and "Vib.".

Gm

The musical score for 'The Wind' by Gustav Mahler is presented in a multi-staff format. The top staff is a vocal line in treble clef, featuring a complex melodic line with many sixteenth and thirty-second notes, often beamed together. Below the vocal line are two staves for the piano, labeled 'T' (Tenor) and 'B' (Bass). The piano part consists of a dense, rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into measures by vertical bar lines. The overall style is characteristic of Mahler's late Romantic period, with a focus on intricate rhythmic patterns and a sense of movement.

Gm

Am

Bm

The musical score is for the song "The Girl Who Came to Supper" by J. H. Williams. It is in 2/4 time and features a key signature of one sharp (F#). The score is arranged for voice, guitar, and piano. The guitar part includes a "T.A.B." (Tuning and Fingering) section with specific fret numbers and techniques like "Vib." (Vibrato) and "Arm" (Arm). The piano part includes a "T.A.B." section with specific fingering and techniques like "Vib." and "Arm". The score is divided into two systems, each with a key signature change from one sharp to two sharps (F# and C#).

D.S.

The musical score is arranged in four systems. The first system shows a melody in treble clef with a key signature of one flat and a common time signature. The second system features a vocal line in treble clef with the lyrics "Harm. & Arm" and a long, sweeping melisma line. The third system contains a bass line with triplets and a drum part indicated by 'x' marks. The fourth system continues the bass line with triplets and a drum part.

D B^b(onG)

A(onG)

A^b(onG)

Vocal

Now I'm far from home—

Spend - ing time a - lone —

It's time to set my de mons free

Guitar

Arm

Arm

Arm

Arm

Arm

Arm

Bass

Drums

Gm

B^b(onG)

A(onG)

Vocal

Been put through the rest—

My mind laid to rest—

Guitar

Harm. 16va

Arm Vib.

Arm

Arm

Harm.

Arm Vib.

Arm

Arm

Bass

Drums

A^b(onG)

Gm

E (♩=♩)

Vocal

I'm on a psy-cho ho-li-day—

Now I -'m far from home—

Guitar

16va Vib.

15 Vib.

Bass

Drums

A A^b Gm

Spend-ing time a-lone— It's time to set my de-mons free

B^b A A^b

Been put through(the) test My mind laid to rest I'm on a psy-cho ho-li-day—

Gm F Gm F[#] B^b A

—, yeah

Chord progression: A^b Gm B^b

Vocal: [Empty staff]

Guitar: [Staff with treble and bass clefs, fret numbers 4, 5, 6, 8]

Bass: [Staff with treble and bass clefs, fret numbers 4, 3]

Drums: [Staff with drum notation]

Chord progression: A A^b Gm F Gm F^b

Vocal: [Empty staff]

Guitar: [Staff with treble and bass clefs, fret numbers 7, 6, 4, 5]

Bass: [Staff with treble and bass clefs, fret numbers 0, 4]

Drums: [Staff with drum notation]

Chord progression: Gm B^b B^b Gm

Vocal: [Empty staff]

Guitar: [Staff with treble and bass clefs, fret numbers 5, 8, 15, 18, 3, 5, 8, 5, 3, 5]

Bass: [Staff with treble and bass clefs, fret numbers 3, 1]

Drums: [Staff with drum notation]

Annotations: Arm 300, Harm., Arm 3, Harm., 15, 18, 3, Fill

CEMETERY GATES

セミトリー・ゲイツ

Words & Music by Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown, Philip Hansen Anselmo

㊦の部分、ギター-2はアコースティック・ギターを使っているアルペジオ・プレイだ。このフレーズでは開放弦の音を鳴らしている間に、素早くポジションを移動させるのがポイントとなるだろう。なお、使っているギターはフォーク・ギタータイプのスチール弦を張ったものだ。ギター-1はディストーションのかけられたエレクトリック・ギターが使われている。このギターには、この部分のエフェクターとしてディレイもかけられており、雰囲気のあるフィル・イン・フレーズを弾いている。この曲ではキーボードとしてピアノも使われている。短音ではあるが、低音で印象的なサウンドを鳴らしているようだ。この㊦の部分のベースはピアノとユニゾンに近いフレーズを弾いているが、ピアノよりも動きが多く、㊦の3小節目ではハーモニクス奏法なども行っている。㊧

からのギター1は2本のギターによるオーバー・ダビングされたものになっている。また、ハーモナイザーのようなエフェクターもかけられており、実際には3本以上の音が鳴っているようだ。[E]からは曲の雰囲気が変わっている。ここからはギターも2本ともにエレクトリック・ギターが使われ、2本をユニゾンで鳴らして、ハードで分厚いサウンドを作り出している。このギターの譜面で○印の付けられている音は、ピッキング・ハーモニクス奏法で行っているものだ。[F]ではミュートのテクニックを使った音も出てくる。これは右手の腹の部分に弦に少し触れるようにしながらピッキングしている。[G]のギター2は[A]の部分と同様のアルペジオ奏法だが、ここで使われているのはエレクトリック・ギターだ。ここではコーラス系のエフェクターがかけられている。

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, bass, and piano. The guitar part is in the key of D major (two sharps) and 4/4 time. It features a complex arpeggiated pattern in the right hand and a simpler bass line in the left hand. The bass part is in the key of D major and 4/4 time, featuring a simple bass line. The piano part is in the key of D major and 4/4 time, featuring a simple bass line. The score includes a key signature change from D major to F#m7 (D minor) and back to D major. The guitar part is marked with "Arpeggio" and "Harm." (Harmonics). The bass part is marked with "Bass". The piano part is marked with "Piano".

Chords: F#m7, Aadd9, E, Dmaj9(13)

Vocal: [Musical staff with treble clef and key signature of two sharps]

Other: [Musical staff with bass clef and key signature of two sharps]

Guitar I: [Musical staff with treble and bass clefs, key signature of two sharps, and fingerings]

Guitar II: [Musical staff with treble and bass clefs, key signature of two sharps, and fingerings]

Bass: [Musical staff with bass clef and key signature of two sharps]

Drums: [Musical staff with bass clef]

Chords: F#m7, Aadd9, E, Dmaj9(13)

Vocal: [Musical staff with treble clef and key signature of two sharps]

Other: [Musical staff with bass clef and key signature of two sharps]

Guitar I: [Musical staff with treble and bass clefs, key signature of two sharps, and fingerings]

Guitar II: [Musical staff with treble and bass clefs, key signature of two sharps, and fingerings]

Bass: [Musical staff with bass clef and key signature of two sharps]

Drums: [Musical staff with bass clef]

Lyrics:

Rev - er - end Rev - er - end Is this some con - spir - a - cy
 Lost with not a glimpse of light It all seems so un - real

F#m7 Aadd9 E 1. Dmaj(13)

Cross the fire _____ for _____ no _____ seems _____ Of im - age _____ be - reath _____ me
 Am I mad, could I help _____ in this World _____ Left a - lone in mis - er -

2. E7

y _____

158

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m7

F#m7 (13)

F#m7 -13

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m7

F#m7 (13)

$F^{\#}m^{-13}$
 $F^{\#}m7$
 D
 $F^{\#}m7$

Musical score for the first system, measures 1-4. The notation includes a grand staff with guitar-specific notation (fret numbers, 'Bis' marking). The key signature has two sharps (F# and C#).

Aadd9
 E
 Dmajs(13)
 $F^{\#}m7$

Musical score for the second system, measures 5-8. The notation includes a grand staff with guitar-specific notation (fret numbers, 'Arpeggio' marking). The key signature remains two sharps (F# and C#).

Aadds

E

E7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

160

E7

Am

N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am

1.2. N.C.

3. N.C.

Em Fm

(3 times Repeat.)

F F#m A Bm Cm Em Fm F#m A Bm Cm Em Fm

162

Vocal F#m F#m7 Aadd9 E

The rev-er-end he turned to me
I will re-memb-er
Some times when I'm a-lone
I must re-verse my life

with out a tear in his eyes
the love our souls
I won-der a-loud
I can't live in the past

Other

Guitar I 1x only 1x only

Guitar II Arpeggio Arpeggio

Bass

Drums

Vocal Dmaj9(13) F#m7 Aadd9

had sworn to make (It's) noth-ing new for him to see
Now I watch the fall-ing rain I
If you're watch-ing o-ver me
Then set my soul free

Other

Guitar I rD.S.time only rD.S.time only

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: F#m, A, E, D, 1.3., A(on Cf)

Like the birth of a new - found joy - This love world end in rage
 You left me in - com - plate All a - lone as the
 I did - n't care to look a - round And make this world my own
 You left me in com - plate All a - lone as the

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: 2.4., D, A(on Cf), A, E7(on G), A, 2 3 4, Am, N.C.

mem - o - ries now un - fold
 mem - o - ries still re - main

Be - lieve the world
 The way we were

Be - lieve the world
 The way we were

Am N.C. I will un - lock Am my door
The chance to save my soul N.C. (2) 4 to 4

I will un - lock my door
The chance to save my soul

And pass the cen
And my con cern

Guitar I

Guitar II

Bass

Drums

Am (1) 8 to 4 N.C. Em Fm

e - ter - y gates
is now in vain

Guitar I

Guitar II

Bass

Drums

D.S. ①

Coda ① N.C.

Guitar I

Guitar II

Bass

Drums

D.S. ②

Am

166

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in the key of F#m (F# minor) and 4/4 time. The score includes parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Chords: F#m, Aadd9, E, Dmaj9 (13).

Vocal: The vocal line is a simple melody in F#m, starting on a whole note and followed by half notes.

Guitar I: The guitar I part features a melodic line with slurs and accents, including a "P" (palm mute) and a "Duo" (duo) section.

Guitar II: The guitar II part is an arpeggiated accompaniment, starting with a "P" (palm mute) and a "Duo" (duo) section.

Bass: The bass line is a simple melody in F#m, starting on a whole note and followed by half notes.

Drums: The drums part is a simple rhythm, starting with a "P" (palm mute) and a "Duo" (duo) section.

F#7

Aadd9

E

Dmaj9(13)

First system of musical notation (measures 1-4) for guitar. It includes a treble staff with a key signature of two sharps (F# and C#) and a common time signature. The bass staff shows fret numbers (17, 14, 15, 14, 16, 14, 15, 14, 5, 14, 13, 12, 11, 10, 9, 10, 11, 12, 11, 11). The treble staff has a 'P' (palm mute) marking above the first measure and a 'C' (crescendo) marking above the last measure. The bass staff has a 'P' marking above the first measure and a 'C' marking above the last measure. There are also some 'H' (harmonic) markings above the treble staff in measures 3 and 4.

[K]

F#m7

Aadd9

E

Dmaj9(13)

Second system of musical notation (measures 5-8) for guitar. It includes a treble staff with a key signature of two sharps (F# and C#) and a common time signature. The bass staff shows fret numbers (11, 11, 12, 11, 11, 12, 12, 9, 9, 5, 9, 9, 10, 12, 10, 9, 10, 12, 11, 10). The treble staff has a 'P' (palm mute) marking above the first measure and a 'C' (crescendo) marking above the last measure. The bass staff has a 'P' marking above the first measure and a 'C' marking above the last measure. There are also some 'H' (harmonic) markings above the treble staff in measures 5 and 6.

Chord progression: $F^{\#}m7$ Aadd9 E D Em Fm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

168

Chord progression: $F^{\#}m$ A Bm Cm Em Fm $F^{\#}m$ A Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Bm Cm Bm A F#m A Bm Cm Em Fm

Measures 1-16. The guitar part features a melodic line with techniques like P (pick), H (hammer-on), and P (pull-off). The bass part provides a rhythmic accompaniment with fret numbers and triplets. The key signature is B major (two sharps).

F#m A Bm Cm Bm A M F#m A Bm

Measures 17-32. The guitar part continues with techniques like H (hammer-on), P (pick), and S (slide). The bass part includes fret numbers and triplets. The key signature changes to F# minor (one sharp). The system ends with a double bar line and a key change to F# minor.

Bm Cm Em Fm F#m A Bm Cm Bm A Cm Bm G#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. ③

⊕ Coda ③
N.C.

⊕ Coda ④
Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. ④

e - ter - y

Am

gates

Measures 1-4 of the first system. The vocal line features a long note with a slur. The guitar line has a 'gates' effect. The piano accompaniment includes chords and fingerings.

Am

Measures 5-8 of the second system. The vocal line continues with a slur. The guitar line continues with a 'gates' effect. The piano accompaniment continues with chords and fingerings.

Am

Vocal

gates

Other

Guitar I

Guitar II

Bass

Drums

Am

Vocal

gates

Other

Guitar I

Guitar II

Bass

Drums

P Am

First system of musical notation, measures 1-4. The system includes staves for Vocals, Guitar, Bass, and Drums. The guitar part features a melodic line with a '1x only' annotation and a diamond-shaped harmonic symbol. The bass line includes fret numbers (0, 2, 1, 2) and a circled '3' indicating a triplet. The drum part shows a steady quarter-note pattern.

Am

Second system of musical notation, measures 5-8. The system includes staves for Vocals, Guitar, Bass, and Drums. The guitar part has a melodic line with a '1x only' annotation and a diamond-shaped harmonic symbol, with a note indicating '(8va Harm. with Arm.)'. The bass line includes fret numbers (0, 1, 3, 1, 0) and a circled '3' indicating a triplet. The drum part shows a steady quarter-note pattern.

Repeat F.O.

THIS LOVE

ディス・ラヴ

Words & Music by Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown, Philip Hansen Anselmo

ナチュラルでクリアなサウンドがIntroから弾かれている。このギターにはコーラス系のエフェクターがかけられており、ここではアルペジオ奏法を行なっている。この部分は、ベースやドラムもボリュームを抑えめにした演奏をしている。この部分、パーカッションとしてカバサも入られている。Aの部分から叩かれている8ビート・パターンは、リム・ショットを使ったおとなしいパターンではあるが、あまり力を抜かずに、次第にパワフルに叩くようにしよう。Bの部分で弾かれているギター・ソロは、ディストーション・サウンドでのプレイだ。ここはアーミングのテクニックを多用しており、エフェクターとしてワウ・ペダ

ルも少し使われている。Cでは一気にパワフルな演奏になっている。ギターのサウンドもハード・ディストーションのかけられており、広がりのあるサウンドになっている。Dは16ビートのリフと、ギターとベースのユニゾンで弾いている。4小節目では、3連符のフレーズもあるので、正確なリズムでプレイしてもらいたい。Eは少し長めのギター・ソロを弾いている。他の曲と比べて早弾きなど難しいフレーズは無いが、ここもワウ・ペダルをうまく使って感情を込めるように弾くと良いだろう。

174

Intro

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

{ Cabasa }

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Chord progression for the first system:

Bm Bm(onC) Bm Bm(onC) F#m F#m(onG) F#m F#m(onG)

Instrument parts for the first system:

- Vocal:** Treble clef, key of D major. Chords are indicated by horizontal lines.
- Drum:** Treble clef, key of D major. Chords are indicated by horizontal lines.
- Guitar I:** Treble clef, key of D major. Melodic line with fingerings (2, 4, 2, 3, 4, 2, 4, 3). Includes a slash indicating a continuation.
- Guitar II:** Treble clef, key of D major. Chords are indicated by horizontal lines.
- Bass:** Bass clef, key of D major. Melodic line with fingerings (2, 3, 3, 2, 2, 3, 3, 2). Includes a slash indicating a continuation.
- Drums:** Bass clef. Drum notation with a slash indicating a continuation.

Chord progression for the second system:

A(onC#) C A(onC#) C A(onC#) C E(onG#) Am

Instrument parts for the second system:

- Vocal:** Treble clef, key of D major. Chords are indicated by horizontal lines.
- Drum:** Treble clef, key of D major. Chords are indicated by horizontal lines.
- Guitar I:** Treble clef, key of D major. Melodic line with fingerings (4, 2, 0, 3, 2, 0, 2, 3). Includes a slash indicating a continuation.
- Guitar II:** Treble clef, key of D major. Chords are indicated by horizontal lines.
- Bass:** Bass clef, key of D major. Melodic line with fingerings (4, 3, 3, 4, 0, 4, 3, 3, 5, 3). Includes a slash indicating a continuation.
- Drums:** Bass clef. Drum notation with a slash indicating a continuation.

Am A F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal: If e - ver words were spo - ken, pain - ful and un - true

Other: (Empty staff)

Guitar I: (Fingerings: 2 4 2 3 4 2 4 3)

Guitar II: (Empty staff)

Bass: (Fingerings: 2 3 2 3 2 3 2 3)

Drums: (Includes <Rim> notation)

F#m F#m(onG) Bm Bm(onC) Bm Bm(onC) F#m F#m(onG)

Vocal: I said I loved but I lied

Other: (Empty staff)

Guitar I: (Fingerings: 2 4 2 3 4 2 4 3)

Guitar II: (Empty staff)

Bass: (Fingerings: 2 3 2 3 2 3 2 3)

Drums: (Includes > notation)

F# F#(onG) A(onC#) C A(onC#) C A(onC#) C
 In my life, all I want - ed was the keep - ing of

Vocal I
 Vocal II
 Guitar I
 Guitar II
 Bass
 Drums

177

E(onG#) Am A(onC#) C A(onC#) C
 some- one like you As it turns out, Deep - er with - in me,

Vocal I
 Vocal II
 Guitar I
 Guitar II
 Bass
 Drums

A(onC[#]) C E(onG[#]) Am B F[#]m F[#]m(onG)

Vocal

love was twis - ted and point-ed at you — (Never ending

Other

Guitar I

Guitar II

Bass

Drums

178

Wah Pedal → Arm

Arm

F[#]m F[#]m(onG) F[#]m F[#]m(onG) F[#]m F[#]m(onG) C F[#]m G F[#]m G

Vocal

pain, Quickly, ending life) You keep this love, thing, love, child

Other

Guitar I

Guitar II

Bass

Drums

Arm

Arm

(Wah Pedal) (Arm)

F#m G C B A F#m G F#m G F#m G C B A F#m G F#m G

Vocal

love, toy, You keep this love, fist, love, scar, love, break You keep this love love,

Other

Guitar I

Guitar II

Bass

Drums

F#m G C B A F#m G F#m G F#m G F#m G to G B A D F#m F#m(onG)

Vocal

love You keep this love, love, love You keep this love

Other

Guitar I

Guitar II

Bass

Drums

Chord progression for the first system: F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) [E] F#m F#m(onG)

Vocal: I'd been the tempt-

Other: (Empty staff)

Guitar I: (Empty staff with slash marks) (Empty staff with slash marks) (Empty staff with slash marks) (Fingering: 2 4 2 3 4 2 4 3)

Guitar II: (Empty staff with slash marks) (Empty staff with slash marks) (Empty staff with slash marks)

Bass: (Empty staff with slash marks) (Empty staff with slash marks) (Fingering: 2 5 4 3 3 0 2 3 3 0)

Drums: (Empty staff with slash marks) (Empty staff with slash marks) (Empty staff with slash marks)

Chord progression for the second system: F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) Bm Bm(onC)

Vocal: - ing one, stole her from her- self This gift in pain.

Other: (Empty staff)

Guitar I: (Empty staff with slash marks) (Empty staff with slash marks) (Empty staff with slash marks) (Fingering: 2 4 2 3 4 2 4 3)

Guitar II: (Empty staff with slash marks) (Empty staff with slash marks) (Empty staff with slash marks)

Bass: (Fingering: 2 5 4 3 3 2 3) (Double bar line) (Fingering: 2 3 3 2)

Drums: (Empty staff with slash marks) (Empty staff with slash marks) (Empty staff with slash marks)

Bm Bm(onC) F#m F#m(onG) F#m F#m(onG) A(onC#) C

Vocal
her pain — was life — And some- times, I feel so sor- ry,

Other

Guitar I
2 4 2 3 4 2 4 3 4 2 0 3 2 0 2 3

Guitar II

Bass
2 4 2 3 2 3 0 2 5 4 3 3 2 3 4 3 2 3

Drums

A(onC#) C A(onC#) C Em(onG#) Am A(onC#) C

Vocal
I reg- ret — this the hurt- ing of you — But you make — me so un- hap - py

Other

Guitar I
4 2 2 3 2 0 2 3 4 2 2 5 3 2 3 5 4 2 0 3 2 0 2 3

Guitar II

Bass
4 0 4 3 3 3 4 5 4 3 3 3

Drums

⊕ Coda 1

G F#m

Gm

F#m

Vocal

love

Other

Guitar I

Guitar II

Bass

Drums

F#m

F F# G G# A A# F#m

Gm

F#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F F# G G# A A# Bm

Vocal

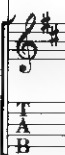


No more head trips

Other



Guitar I



Guitar II



Bass



Drums



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[H]

(4 times Repeat)

F G F G F G F G F G# F G F G F G 1. 2. 3. G# F

Vocal



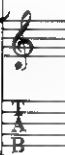
1x only

Ah

Other



Guitar I



Guitar II



Bass



Drums



4

F G F F

I F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) I F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression for the first system: F#m, F#m(onG), F#m, F#m(onG), F#m, F#m(onG), Bm, Bm(onC).

Vocal: Treble clef, key of D major. Chords are indicated above the staff.

Other: Treble clef, key of D major. Chords are indicated above the staff.

Guitar I: Treble and Bass clefs. Treble staff has a slash. Bass staff has a slash. Chords are indicated above the staff.

Guitar II: Treble and Bass clefs. Treble staff has a slash. Bass staff has a slash. Chords are indicated above the staff.

Bass: Bass clef. Chords are indicated above the staff.

Drums: Bass clef. Chords are indicated above the staff.

Chord progression for the second system: Bm, Bm(onC), F#m, F#m(onG), F#m, F#m(onG), Dm, Dm(onC#).

Vocal: Treble clef, key of D major. Chords are indicated above the staff.

Other: Treble clef, key of D major. Chords are indicated above the staff.

Guitar I: Treble and Bass clefs. Treble staff has a slash. Bass staff has a slash. Chords are indicated above the staff.

Guitar II: Treble and Bass clefs. Treble staff has a slash. Bass staff has a slash. Chords are indicated above the staff.

Bass: Bass clef. Chords are indicated above the staff.

Drums: Bass clef. Chords are indicated above the staff.

Vocal

F(onC) G(onB) Dm Dm(onC#) F(onC) G(onB) F#m F#m(onG)

Other

Guitar I

3 3 2 2 3 2 3 2

Guitar II

H C H C Vib C CD (8va) Vib Vib

17 17 18 17 18 17 15 14 14 15 15 15 2 4 2 4 2 4 3

Bass

3 2 2 14 12 11 11 14 11 10 9 9 12 2 3

Drums

Vocal

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Other

Guitar I

Guitar II

H H H H H Arm

2 2 4 2 5 2 2 4 2 2 2 2 2 2 2 2 2 0

Bass

2 5 4 3 3 2 3

Drums

Coda 2

K

K F G F G F G F G F G[#] F G F G F G F G[#] F F G F G F G F G F G[#] F

Other

[illegible]

Bass

1 3 7 1 3 7 1 3 7 1 3 7 1 4 7 1 3 7 1 3 7 1 3 7 1 3 7 1 1

[illegible]

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G F G F G F G[#] F F G F G F G F G F G[#] F G F G F G F G[#] F F G F G F G F G F G[#] F

Vocal

You keep this love

You keep this love

You keep this love

You keep this

Other

Guitar II

4/4

4/4

4/4

TAB

4/4

4/4

4/4

Bass

T
A
B

Drums

G F G F G F G B E F C (5 times Repeat And Fade Out)
F G F G F G

Vocal

love, at, at

Other

Guitar I

Guitar II

Bass

Drums

F G F G# F G F G F G F G F (Fade In)
F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

190

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

F#m F#m on G F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

191

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

192

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

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